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ORIGINAL CONTRIBUTIONS

SHALL WE DROP LATIN PROSE?

MR. SNOW'S pamphlet in proposing to save Greek by dropping Latin prose, reminds one of M. Jourdain. 'Par ma foi ! il y a plus de quarante ans que je dis de la prose sans que j'en susse rien.' His attack appears really to be made against Exercise Books, and his letter below puts quite a new look on the matter. But I propose now to take in hand a fallacy, the assumption that because Latin prose is not taught, therefore it cannot be taught.

Mr. Snow thus describes the way that most schoolboys have to work: 'The greater part of a boy's Latin time at school . . . is taken up with writing "exercises," and then pieces of prose, and in learning grammar, which is wanted only for exercises and prose. . . . It is true that there is a modern revolt against the old system of learning all these things in a mass, before you began to use them in practice; but the modern method of learning them by instalments, and putting each instalment into oral and written practice as fast as you learn it, requires you to end by knowing them all just the same.' I leave aside the last sentence, which contains another fallacy—namely, that the 'all' in the latter case is the same as the 'all' in the former, and deal with the first part only of this statement.

The description is accurate. Mr. Snow might have added that the exercises are

stupid beyond endurance, and this alone is enough to disgust an intelligent boy with his work. The method is stupid and the exercises are stupid; but why should any one infer that the study is therefore impossible? A bad result is certain to follow this method; but that is because the method is bad, not because Latin prose cannot be taught otherwise.

It is possible, no doubt, for a learner to understand the substance of a foreign work without being able himself to express his thoughts in the foreign language; but I am sure that if he does learn to express his thoughts in the foreign language, he learns thereby to understand it better. I find also that the best way of the various ways I have tried, to teach a language thoroughly, is to practise the art of expression along with the reading. For instance, the effect of order is best brought home in this way, by judicious question and answer. Without use, few, if any, can learn to appreciate the delicacies and the beauties of a literary work. The reading and the use react on each other, and the effect of dropping Latin prose would be, I am sure, to make the pupils less able to appreciate the literary qualities of the work, and therefore also less able to understand it. I do not here speak of the exercises which Mr. Snow mentions, but something different.

But Latin prose, and indeed Latin,

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cannot be considered by itself: Latin cannot be well taught unless the general scheme of work is properly arranged. This, in my opinion, is where the most serious mistake is made by many, who feel that things are going wrong, and want to mend them. If the language work begins with English, and leads up through French to Latin, each language being systematically taught by competent teachers, good results naturally follow; but if the scheme of work implies that English and French are neglected, and Latin and Greek are begun before the boy is ready to learn them, and if too much time is given to Latin and Greek, bad results naturally follow, and they will continue to follow, even if the curriculum of the Committee of the Headmasters' Conference is taken as the basis for scholarship and entrance examinations.

All this has been said elsewhere, with reasons: my object here is to show, if I can, that Latin prose can be taught with a very moderate expenditure of time. To convince the unwilling, a large mass of specimens would be necessary. Since there is not room here for these, I print, exactly as they were written, a continuous series of exercises done in the last fortnight by one boy. This is a boy now aged fifteen. Educated at an elementary school until he was twelve, he had done a little Latin before he came to us, but this was of no use, and he had to begin again from the beginning. He has now been learning Latin for four years altogether, and has spent upon it in school about 550 hours, including reading, use, and grammar. He is of mediocre ability, and intends to go into business very shortly. These exercises are the reproduction in the boy's own words of the earlier chapters of the 'Golden Ass,' which were told to the class by the master. The work was written out at home the next day after it was recited, no printed text being used.

A.D. V. KAL. MART.

Hic est fabula primi viatoris. 'Natus sum Aegina, et olim audii optimum caseum post hominum memoriam esse in aliqua Thessaliae urbe. Itaque profectus sum, nam caseum et mel diligenter quaero. Tandem in urbem perveni, sed inveni alium hominem omnem caseum coemisse.

Iratus sum, sed constitui ire ad deversorium. Cum advenissem ad deversorium, vidi virum miserrimo statu sedentem in angulo. Vestitus erat pannis, et putavi eum pugnasse. Tandem ei dixi: 'Quid facis hic, O miserrime. Omnes putant te mortuum esse. Parentes maerent, et uxor sepulchrum fecit tibi. Liberi tutoribus dantur.'

A.D. III. KAL. MART.

Ubi eum rogavi quid rei esset, respondit, 'Vi latronum et fraude sagae pessimae in has aerumnas cecidi. Profectus sum in quaestum faciendum, et dum redio domum, grex latronum me circumstat. Quo facto, quidquid nummorum habui, ceperunt. Deinde, cum me paene interfecissent, fugerunt. Mane sequentis diei, constitui ad hoc deversorium venire, cuius caupona Meroe est, saga potentissima. Sed quidquid mihi mansit, illa cepit.'

[Omission here owing to absence.]

A.D. V. NON. MART.

Tandem, fatigati, in cubiculum ierunt, ut lassa membra reficerent. Lucius, prae timore, porta clausa, seras et pessulas firmavit. Quo facto, lectum contra portam reposuit, ne quis intraret. Cum in lecto esset, non potuit dormire; sed post multum temporis oculos clausit. Mox, clamorem audivit, et subito, cardinibus fractis, porta in lectum cecidit. Lucius, territus, vidit duas mulieres prope portam, alteram spongiam tenentem, alteram gladium strictum tenentem.

NONIS MARTIIS.

Lucius, territus, vidit duas mulieres prope portam, alteram spongiam tenentem, alteram gladium strictum. Deinde ea quae gladium habuit, Socratem appropinquavit, qui in lectulo suo steterat. Quo facto, gladium in collum Socratis demisit; tum, manum in voltum demisit, et cor infelicis Socratis detraxit. Lucius meminerat Socratem malum de sagis dixisse, et constituit nunquam idem facere.

A.D. VIII. ID. MART.

Cum sagae abiissent, Lucius territus, fugere voluit, ne omnes se crederent amicum Socratem interfecisse. Itaque, porta aperta, per scalas descendit. Ianitorem iussit valvas stabuli expandere. Quo audito, ianitor, attonitus, 'Nonne,' inquit, 'latrones times? Quidquid habes arripient.' Lucius negavit se latrones timere, nam nihil haberet quod latrones arriperent. Ad quod ianitor dixit: 'Sed si fuges, omnes te credent amicum interfecisse.' Hoc audito, Lucius, perfusus horrore, ad cubiculum rediit.

A.D. VI. ID. MART.

His factis, reversus in cubiculum, de morte subitaria deliberabam. Fune e ruinis extracto, eum in tigillum conieci et connexi. Nodum feci, et eum circum collum circumposui. Quo facto, in eo erat ut me suspendam. Sed hoc momento temporis funus fractus est, et ego in Socratem decidi.

Eodem tempore ianitor portam aperuit, et me rogavit quid facerem. Putabam Socratem mortuum esse, sed cum in eum descendissem surrexit. Beatus eram, nam nunc nemo me interfecisset Socratem dicere posset, si viveret.

PRIDIE ID. MART.

Cum amicum Socratem redivivum vidissem, gaudio percussus, janitorem amare incepi. Socrati dixi: 'Hic janitor dixit me te interfecisse. O amatum amicum! Quin imus nunc, ne occasionem caeli sudi omittamus?' Mox amico dixi: 'Puto me ebrium esse, nam puto me sagas cor tuum extrahentes vidisse. Sed volnus aut cicatricem non video.' Sed Socrates ipse dixit se vidisse sagas cor extrahentes.

A.D. XVII. KAL. APR.

Mane sequentis diei, profecti sumus magna celebritate. Tandem, ad platanum pervenimus, sub quo sedimus, et cibum cepimus. Caseo e mantica prompto, edere incepimus. Mox, territus factus sum, nam Socratem pallere vidi. Tandem, dixit se factum esse situm. Quo dicto, ad rivulum qui haud procul ab arbore erat, cucurrit. Cum labra in aquam demisisset, peniculus in rivulum cecidit. Deinde Socrates sine sanguine et mortuus, in rivulum cecidisset, nisi ego alterum pedem cepissem. Quo facto, lacrimans, amicum prope flumen sepelivi.

These exercises are perhaps not very interesting; the tale is very simply told, but it will be seen that nothing essential is left out, and in the telling the boy uses most of the common Latin constructions, with hardly a single mistake. I am afraid it will shock Mr. Snow to find that he knows so much grammar. The exercises are clear evidence that the boy understood the whole story as it was told to him, and the story as told contained a great deal more—new words and phrases every day, with a great variety of construction, so that the boy's faculty of understanding is far in advance of his powers of expression. Whether he enjoyed it or not can only be judged by one who was present. I have no doubt myself that he did. It would have been easy to produce other exercises that bear on this point, but I chose a mediocre boy on purpose. Perhaps I may add two exercises by boys of better ability: (B) one aged fourteen (third year of Latin), and (C) one aged fifteen, who has learnt Latin for rather more than four years.

(B) ANTE DIEM SEXTAM IDUS MARTIAS.

Tum in lectulum reversus, de morte sodalis mei deliberare coepi. Mox lectulo dixi, 'O lectule! conscius es me non Socratem iugulavisse: sed quid faciam nescio, quia ianitor credit me sodalem interfecisse, et me accusabit. Non possum aliter facere; me suspendam ab illo tigillo.' Quo dicto, fune petito quo me suspenderem, vidi nonnullum sub lectulo. 'Eu!' inquam, et fune in tigillum iniacto, et laqueo facto, circum collum meum circumposui. Hoc facto, ubi ascendi lectulum, desilui. Sed funis se fregit, et ego in corpus Socratis decidi. Tum ianitor intravit, et videns me in corpore Socratis iacentem, dixit, 'Heus tu! qui antelucanus exire voluit, quid facis?' Quo dicto Socrates subito resurrectus, dixit, 'O nebulo! merito oderunt stabularios omnes.' Ubi Socratem loquentem audiveram, dixi, 'O bona fortuna! nunc nemo me accusare mortis Socratis potest, quia non mortuus est.'

(C) ANTE DIEM DUODECIMUM KALENDAS APRILES.

Tum aliquid cibi emere statuit quippe qui non ita laute exceptus sit. Itaque cum ad forum advenisset venales pisces vidit. Alium viginti nummis emit.

Subito amicum Pytheam vidit quocum Athenis operam dabat litteris. Dixit illi Pytheas, 'Salve, Luci, cur tu hic ades? Diu te desideravi.' Respondit Lucius, 'Cras scibis¹ sed cur fasces portas similis magistratui.' Dixit Pytheas, 'Hahahae ego sum magistratus sed quid habes illic.'

Respondit Lucius, 'Oh piscem quem emi.' 'Quanti.' 'Decem nummis.' 'Quid dicis Decem nummis quis tibi vendidit?' Dixit Lucius, 'Quidam apparitor in foro.' Respondit Pytheas, 'Illum monstra mihi.' 'Illic est homo.' Cum ad illum advenisset maxistratus cum iussisset sub pedibus obterrere dixit, 'Ne amicis quidem nostris parcis, ignave?' Itaque statuit Lucius ad Milonem redire quia non tandem cibum habuit.

This brings me to one more point in Mr. Snow's book. He complains (p. 10) that easy Latin books are so dull, and interesting ones so hard. True; but it is not lawful to infer that books easy and yet not dull cannot be made. Apuleius is one that can be made. If I were challenged, I think I could find others. What we want in this business is to have more brains at work. Is there not plenty of ability in the scholastic profession? To judge by University degrees, there certainly is. Will not some men of ability reopen the whole question, and examine it critically from the beginning as if it were new to them? If

¹ This, as he explained, was taken from Terence (the reading book).

their training has been what it pretended to be, they ought to be able to do that. And then let them follow where their reasoning leads them. What reams of futile debate we should be spared! what libraries of books arguing on false assumptions! how many resolutions so vague as to mean nothing at all!—in a word, how much sham. The truth is what we want;

and that found, I believe that Nelson's favourite saying has not lost its force—'The boldest course is the safest.' Is it not a pity that we should be arguing against each other, when our united strength is needed to fight the common foe, public opinion, so well-meaning and so unconstructed.

W. H. D. ROUSE.

A CULT OF THE HOMONADES.

THE broad facts concerning this tribe are collected in Ramsay's *Historical Geography of Asia Minor* (p. 335), and their situation is again discussed by Professor Ramsay in his paper on 'Pisidia and the Lycaonian Frontier' in the *Annual of the British School at Athens* (1902-1903, p. 268). The description of their territory in the *Historical Geography* as 'north and east of Lake Trogitis' (where they are placed by Mr. Anderson in his map of Asia Minor) is only partly true to the conclusions drawn from Strabo's account by Professor Ramsay himself. In his later paper he says with more completeness that the Homonades were the tribe which inhabited the mountains on three sides of Lake Trogitis, and extended south to near Katenna, west to near Selge, and east to the neighbourhood of Isaura. This situation seems to imply that when Strabo¹ says that they cultivated a *κοῖλον καὶ εὐγεῶν πεδῖον εἰς πλείους ἀλῶνας δειρημένον* he is thinking of Lake Trogitis, although how he could have mentioned the strip of fertile land which fringes that lake without referring to the lake itself must remain a mystery. The Austrian Expedition of 1902, in their preliminary report,² suggest the identification of this *πεδῖον* with Gembos-Göl, and promise to discuss the evidence in their *Reisewerk*. We must wait for their arguments; but on the present evidence it looks as if this situation were too far west. Gembos-Göl must have lain on the extreme western frontier of the Homonades, if it was in their territory at all; and Strabo's account implies that the *πεδῖον* of which he

speaks was in the middle of their territory. That they must have stretched to the east of Lake Trogitis is proved by the fact that we find them classed to Lycaonia in later times; and Inscription No. 240 of Sterrett's *Wolfe Expedition*, belonging to the east side of Lake Trogitis, must certainly refer to their organisation into *δῆμοι*. The plain of Lake Trogitis is the only one which satisfies all the conditions of Strabo's *πεδῖον*: when he describes it as divided into *ἀλῶνες* and fails to mention the lake, we must conclude that he did not see it, but is reporting inaccurately from hearsay.

The Homonades were an *ἔθνος* divided into *δῆμοι*, according to Professor Ramsay's interpretation of Sterrett's inscription from Sedasa. This place, to which also belong the inscriptions which form the subject of this paper, lay on the high ground to the east of Lake Trogitis. It was one of the *δῆμοι* of the Homonades, and the inscription records a decree passed in the *δῆμος* in honour of Valerius, the son of Bianor, who had been a benefactor of the *δῆμος* and its *ὁμοεθνεῖς* (the Homonades), on the occasion of the marriage of his son.

The foundation by Augustus of two Roman colonies, Parlais³ and Lystra, on the borders of the Homonades, proves them to have been an unruly and turbulent people. It is a fair inference that Greco-Roman education penetrated this wild region only after the establishment of the Roman colonies; the inscriptions of this district (which indicate a higher level of culture

¹ P. 569.

² *Vorläufiger Bericht über eine Archäologische Expedition nach Kleinasien* (Prag, 1903), p. 33.

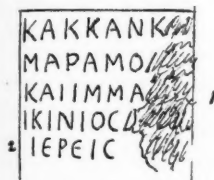
³ The identification of Parlais with Bey-Sheher must be accepted till epigraphic evidence proves the contrary (see Ramsay, *Annual of British School, Athens*, 1902-3, p. 262).

than those of the neighbouring Lycaonian steppe) must therefore be placed in the Imperial period. A vigorous native art testifies to their having maintained after their subjection by the Romans the strong individuality and independence of spirit which led to the foundation of the Roman colonies.¹

Evidence concerning a cult of this tribe was found by a party consisting of Sir William, Lady, and Miss Ramsay, and the writer at and near Sedasa in May and June, 1909. The great majority of the epigraphic monuments we found in the region illustrate the local art in Roman times; these will be published by Miss Ramsay. The two dedications which I publish here (as well as the inscription of Isaura Nova, which is appended to this paper) were not accompanied by decoration of any sort:

I. AK-KILISSE (SEDASA).—In the cemetery. Part of stone mutilated, but restorations certain.

I.



Κάκκαν κ[αί]
Μαραμοῦ[ας]
καὶ Ἴμμα[ν] Λ-
ικίνιος Δ[ιδ]ς
ἱερεῖς

¹ Possibly Ἴμμα[ν] κ[αί] Λικίνιος.

² This implies that a college of priests served the native god at Sedasa, as over Anatolia generally. The bearing of this fact on the reading in Act xiv. 13 will be discussed elsewhere.

II. BALÜK-LAOU.—On an oblong pillar, about two feet high, built into a house-wall.

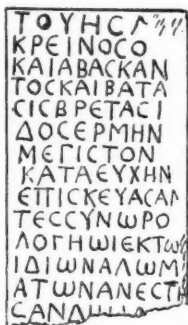
Inscriptions I. and II., found at places about an hour's walk apart (both places are marked on Kiepert's map, from Sterrett's route-maps), evidently refer to the same local cult. They perhaps belong to a temple of Zeus at or near Sedasa, which Sterrett² has placed near Ak-Kilisse. Ster-

¹ An art similar to that of Doria (see Miss Ramsay in *Studies in the . . . Eastern Roman Provinces*) flourished in the entire mountain region north and east of Troglitis Lake.

² *Wolfe Expedition*, p. 141. The presence of a priest of the Augusti shows that the temple of Zeus at Sedasa was the most important one in the region, and a dedication from Gorgorome was quite natural.

rett's sagacious conjecture (based on the statement of the natives that the stone was

II.



Τούης Μ[α]-
κρείνος ὁ
καὶ Ἀβάσκαν-
τος καὶ Βάτα-
σις Βρετασί-
δος Ἑρμῆν
μέγιστον
κατὰ εὐχὴν
ἐπισκευάσαν-
τες σὺν ὁρο-
λογίῳ ἐκ τῶ[ν]
ιδίων (ἀν)αλωμ-
άτων ἀνέστ[η]-
σαν Διὶ [Ἡλίῳ]

³ The Principal of Brasenose pointed out to me that the form ἀλωμα for ἀνάλωμα is used in Boeotian inscriptions (see Van Herwerden, p. 929). But ἀλωμάτων is probably an engraver's mistake here.

carried from Ak-Kilisse) that Inscription No. 217 in his collection was in honour of a citizen of Sedasa, who was ἀρχιερεὺς τῶν Σεβαστῶν, is confirmed by the discovery of a temple of Zeus there, for the worship of the Emperors was regularly instituted in the most important local shrine.³ Zeus is here identified with the Sun-god:⁴ the mention of the sun-dial suggested the restoration and explains the identification. In this remote region Zeus must be regarded as the Greek name given to the male deity in the old Anatolian religion; we are dealing not with an imported cult of the Hellenic Zeus, but with a representation under a Greek title and with a Grecised character of the older god. This was the universal practice in Central Anatolia.

The date of these inscriptions can be fixed with much probability. In neither is the lettering decisive as to date. The letter η instead of ε in Inscription II. l. 11 is a constant characteristic of Anatolian epigraphy in uneducated districts, and doubtless denoted a variety of pronunciation.⁵ Irregular spelling in a remote district can-

³ E.g., Tralleis, BCH. 1886, p. 516; Phaselis, C.I.G. 4332.

⁴ Cf. Farnell, *Cults of the Greek States*, vol. i. p. 44.

⁵ Blass (*Acta Apostolorum*, Prolegomena, p. 35) asserts that the confusion of η and ε had not begun in the latter part of the first century. But this refers to educated Greco-Roman society.

not be taken as evidence of a late date.¹ The 'iota adscriptum' in Inscription II. I. 11, is commoner in early than in late Imperial inscriptions, but it occurs sporadically in late times.² Still, an argument which attains high probability can be founded on two of the names contained in Inscriptions I. and II. Natives often assumed as praenomen, nomen, or cognomen, the name of the reigning Emperor, and it can hardly be an accident that two of the persons mentioned in these inscriptions bear the names of Emperors of the third century. If we suppose that Toves Macrinus assumed his cognomen in honour of the Emperor Macrinus (A.D. 217-218), and that Iman Licinius was called after Valerianus³ or Gallienus⁴ (A.D. 253-259 and 253-268), and place the two inscriptions soon after the middle of the third century, other considerations tally with our conclusion. We know from an inscription⁵ that the roads of this district were improved by Valerian and Gallienus, and the names of these Emperors occur frequently in Anatolian inscriptions.⁶ If we place the inscriptions under these Emperors, they naturally connect themselves with the pagan reaction consequent on the Christian persecution under Valerian. This is more satisfactory than to detach them and connect Inscription I. with the Licinii of the fourth century and the Christian persecution under Diocletian. Another third-century dedication of a sun-dial is given in Ramsay's *Cities and Bishoprics*, i. p. 188.⁷

The association of Zeus with Hermes in Inscription II. has a special interest in this

region; its existence in a local native cult explains why that particular pair of gods was chosen by the 'Lycaonian' natives of Lystra, when they wished to identify Paul and Barnabas with 'gods come down in the likeness of men' (Acts xiv. 6-18). The evidence of a third-century inscription of this class is valuable retrospectively. Native religious beliefs and usages were handed down from a time anterior to the occupation of the country by the Greeks and Romans. Dedications of the statue of one god (considered as a god, with or without conventional titles and attributes) in the temple of another god occur very rarely. Rouse (*Greek Votive Offerings*, p. 392) collects seven instances, all of them belonging to the Roman period. The addition of the title μέλιστος is a clear proof that the god Hermes himself is the object of the dedication. His statue was not set up for purely ornamental purposes, and therefore I do not think (with Sir William Ramsay⁸) that the statue (or bust) of Hermes formed the gnomon of the sun-dial. It is possible that the *caduceus* might have been so arranged as to throw the shadows in the proper way; but this arrangement would make the god a mere accessory of the group. It seems more probable that the pillar on which the dedication was engraved supported the sun-dial only, and that the statue of Hermes was distinct from it.

How much a dedication of this kind implied is quite uncertain. We cannot suppose that it always made the two gods σύνναοι or σύμβωμοι; but it must have both implied and tended to fix a close association of the two gods in local myth and ritual. The scene of Ovid's story of the appearance of Jupiter and Mercury to Baucis and Philemon is laid among the Phrygian hills, beside a lake. His description exactly fits Lake Trogitis, and it is very tempting to suppose that the myth originated here.⁹ In the present instance, the relation between Zeus and his son Hermes was the Greek

¹ Sir W. M. Ramsay insists on this easily-forgotten principle in his treatment of the inscriptions of Barata (*The Thousand and One Churches*, Sir W. M. Ramsay and Miss Bell, p. 512 ff.).

² E.g. in a Byzantine inscription (Sterrett, *Epig. Journey*, No. 148).

³ Publius Licinius Valerianus.

⁴ Publius Licinius (Valerianus) Egnatius Gallienus.

⁵ Sterrett, *Wolfe Expedition*, No. 261.

⁶ See Cagnat (*Inscr. Graec. ad res Rom.* Part iii. p. 604). Add a dedication to Salonina published in *Klio* 1910, p. 234.

⁷ An undated dedication of a ὠρολόγιον from a village near Tralleis is published in *BCH.* 1886, p. 517.

⁸ *The Revolution in Turkey and Constantinople*, p. 297.

⁹ Professor Ramsay, on the strength of some MS. readings, places the scene of this story at Tyriaeum (*Historical Commentary on the Galatians*, ad loc.).

version of the relation of Father-god and Son-god in the old religion. An inscription of Sizma, north-west of Iconium, records a dedication to 'Dionysus, the son of Zeus Olympius,¹ another Greek version of the same relation.

It is indicated in the story in Acts that it was the native population of Lystra, acting apart from the Greeks and Romans in the city, who sought to sacrifice to Paul and Barnabas, and who called them Hermes and Zeus. This suggests that the association between Zeus and Hermes belonged to the native religious beliefs. A detailed examination of the names in our two dedications will show that they all belong to the native Isaurian² nomenclature. Τούης³ is a Grecised form of the Isaurian name θουᾶς, which we know from Sterrett (*Wolfe Expedition*, Nos. 83 and 115). The root θοF or ToF occurs in several personal names of the Isaurian and neighbouring highlands. The connection between Τούης and Τοῶλιος (from Lycia, BCH. x. 234) may be illustrated by comparing the similar pairs Κονᾶς and Κονᾶλιος (Kretschmer, *Einleitung*, p. 326) and *Οα and *Οαλος (*Ibid.* p. 365). The ordinary Greek form of this name is Θόας, which occurs in Lycia (Petersen, *Reisen in Lykien*, etc., Nos. 208, 215). The stem reappears in the reduplicated form θουῶθος, in an inscription of Iconium (BCH. 1902, p. 216), θουῶθον (feminine) in an epitaph of Dorla (Ramsay, *Studies in the . . . E. Roman Provinces*, p. 39), θουῶθθος in an unpublished inscription copied at Tchumra (south-east of Iconium) in 1909, θουῶθθιους (Sterrett, *Epig. Journ.* No. 177), and τοῦτος (Sterrett, *Wolfe Expedition*, No. 235). Such reduplication was characteristic of Anatolian nomenclature—e.g., Λᾶ and Λάλας, Οῦᾶ and Οῦαονᾶς (Kretschmer, *op. cit.* pp. 351–352). θουῶθθους alongside of θουῶθον seems to be semi-Grecised; compare the pair Σούσους

and Σούσου (Sterrett, *Epig. Journ.* No. 156;⁴ BCH. 1886, p. 506; JHS. 1890, p. 163 ff.). Nicolaus of Damascus gives Τουδῶ as the name of the daughter of the Mysian King Arnossus, wife of Sadyattes of Lydia. Kretschmer considers this name a Hellenised form of Τουδοῦς (feminine), implied in the genitive Τουδοῦτος (Lebas W. iii. 1447, cf. 1429). Τουδῶ corresponds to the Isaurian θουῶθον, Τουδοῦς to θουῶθους. Evidently no inference can be drawn as to gender (see Mr. Headlam's note on Ἰνδῶν and Ἀλλῶν in JHS. Supp. ii. p. 28, and Sterrett, *Wolfe Expedition*, No. 83 note). Τουδῶ is apparently θουῶθον, assimilated to Greek feminine names in -ω.

ὁ καὶ Ἀβάσκαντος.—It is noteworthy that Τούης has an Isaurian, a Latin, and a Greek name. By-names, introduced by ὁ καί, are very common in the district. The Rev. H. St. J. Thackeray, in a letter to the *Times* (November 15, 1909), points out that the only occurrence of the verb βασκαίνειν in the New Testament is in the Epistle of Paul to the (Southern) Galatians, and suggests that the superstition of the evil eye was deeply rooted in the district. But the name Abascantus was common over Asia Minor generally, and its occurrence in No. II. hardly supports this conclusion.

Βάτασις Βρετασίδος.—Both these names appear to be new, but obvious parallels occur in Isauria and the neighbourhood—e.g. Τάρασις, Οὔτασις, etc. (see Kretschmer's list, *op. cit.* pp. 314 ff.). The relation between Batasis and Bretasis is an interesting question. Βάτασις may be masculine or feminine; the termination -σις is found in names of either sex in Central Anatolia.⁵ It may be the name of Toues' wife (in this case ἡ γυνὴ αὐτοῦ is generally, but not invariably, added), or it may be another male dedicant. The point is unimportant. Interest centres in the gender of Βρετασίδος. As the form stands (the accent being of

¹ See *Classical Review*, 1905, p. 370. The letters ΤΙΩ are probably a mistake for ΤΙΩ.

² The district between Lake Trogitis and Lystra lay on the borderland of Isauria and Lycaonia. Nothing is known about the 'Lycaonian language' mentioned in Acts xiv.

³ The accent of all these native names is uncertain. Perhaps Τονῆς is the proper accentuation.

⁴ Sterrett's false division Δουδᾶς Οθσου has been corrected by Ramsay (*Hist. Geog.* p. 157) and Kretschmer (*Einleitung*, p. 352). Mendel (BCH. 1902, p. 221) is therefore without excuse in following it.

⁵ This termination is to be distinguished from -σις as equivalent to -ος in Roman and Greek names. The genitive of such names is in -λου.

course uncertain), it, too, can be either masculine or feminine. We find a few native masculine names in *-is*, with genitive *-ιδος*—e.g. *Μῆνις* in the Tekmoreian lists, *Σπασίθεμις* in Benndorf (*Reisen in Lykien, etc.*, p. 67, No. 42). But *-ιος* is the usual form of the genitive of masculine names in *-is*.

Indisputable cases of designation by the mother's name are scarce in Asia Minor; the *caveat* in Paton and Hicks (*Inscr. of Cos*, p. 256), applies with even greater force to Asia Minor, where the gender of personal names exhibits great confusion. Mr. Headlam, in JHS. Supp. ii. p. 29, collects seven inscriptions from Dalisandos in Isauria, which he holds to contain instances of designation by the mother's name (Nos. 27–33). But his argument as regards No. 27 is based on an unnecessary restoration; instead of *Νενησ[is]* *Ἰαμβίου* we should probably read *Νενησία* [*Ἀλ*] *βίου* (*M* and *ΑΛ* are easily confused). In No. 28 *Αἰρ. Τῆς Τύραννι* may be a single name. We find a parallel to *Τύραννι* in the indeclinable masculine forms *Ἰλουπώνθει* and *Νεάνθει* in Sterrett (*Wolfe Expedition*, No. 258).¹ Even if *Τύραννι* is taken as a native genitive form it is not necessarily feminine, though the fact that *Τύραννος* is also used in Isauria makes the suggestion plausible. The same consideration applies in Nos. 30–33, where we find *Τροκόνδει* and *Τροκόνδιν*, the usual masculine form being *Τροκόνδας*.² In No. 29 (*Ἰρδης Κίλλιος, etc.*) *Ἰρδης* is masculine. Why, then, hold that *Κίλλις* is shown by the termination to be feminine? The ordinary genitive ending of native masculine names in *-is* is *-ιος*. I have collected eleven probable or certain instances of *-ιος* as a masculine genitive termination among Sterrett's Isaurian inscriptions; no case occurs in which it is certainly feminine. On the other hand, *-ιδος* occurs as a genitive feminine ending in *Wolfe Expedition*, No. 187.

The following seem to be surer instances of designation by the mother's name. One of the inscriptions in Mr. Hogarth's well-

known paper on the 'Gerousia of Hierapolis'³ gives the form *Μοταλίδος*. This is almost certainly a female name; the corresponding masculine form is *Μοτάλης*, which occurs in Cilicia (Ramsay, *C. and B.* vol. i. p. 116). Mr. Hogarth is, I think, mistaken in taking the name to be an ethnic 'belonging to Motala or Motella, her real name being unknown to her grandson.' Apart from the unlikelihood of such ignorance, characterisation of a person by an ethnic alone is foreign to the practice of Anatolian epigraphy. It is better to take *Μοταλῆς* as a true personal name, connected with Motella, like Athenaios from Athenai. The form *Μοαλίδος* (genitive) in Sterrett (*Epig. Journ.* No. 27) also appears to be feminine; the masculine form *Μοῦλῆς* (in accusative *Μοῦλιν*) occurs in Sterrett (*Wolfe Expedition*, No. 22), and the genitive masculine is shown in *Ἰμμούλιος* (*ibid.* No. 39)—the same name with prothetic iota. A still surer instance is *Λαδίκης* (Sterrett, *Epig. Journ.* No. 27; better in BCH. 1892, p. 417). *Λαδίκη* is clearly a woman's name; so is *Μελιτίνη* (*ibid.* No. 21). Other certain instances are *Δάλλας*, *Παρθένας*, *Ζωσίμης*, *Δάφνης*, *Λαδικέας*, all of which will be found in the index to Petersen and Benndorf's *Reisen in Lykien, etc.* Another instance is *Πρόκλος Φαρνακίδος* in an inscription in *Revue des Études Grecques*, 1895, p. 80, No. I. *Φαρνακίς*, alongside of *Φαρνάκης*, must be feminine.

In most of the cases in which the mother's name is used in designations it is equivalent to the formula *πατὴρ ἀδύλῳ* (as Mr. Hogarth holds), and does not imply a contemporaneous matrilinear system. But in some of these cases (and especially, I should lay it down, in dedications at shrines of the old Anatolian religion⁴) it meant that the person making the dedication was the son or daughter of a female *ιερόδουλος*⁵ attached

³ *Jour. Phil.* xix. p. 88.

⁴ E.g. Sterrett (*Epig. Journ.* Nos. 27, 64); Petersen etc. (*Reisen in Lykien, etc.*, 83, 84). A more extensive examination of Anatolian dedications from this point of view would doubtless multiply instances.

⁵ Called *παλλακίς* in an inscription of Tralleis (see Ramsay, *C. and B.* vol. i. p. 94 ff.). Professor Ramsay thinks that *παρθένος*, the term used in Greece of women under a vow of chastity, and later, in the Christian Church, in the same sense was applied in Anatolia to these *ιερόδουλοι*.

¹ Sir W. M. Ramsay and I revised this inscription in 1909. The reading as given by Sterrett is correct throughout.

² Since this was written *Τροκόνδι* (dat. fem.) has been found in an inscription of Iconium.

to the temple service in the manner indicated by Strabo (p. 532). Such persons had a special reason for mentioning their mother's name. It was a proof of their close connection with the temple cult, and suggested that they had a strong claim on the protection of the god.

Now it is a singular fact that among the five dedicators mentioned in our two inscriptions, only one, Batasis, adds his parent's name.¹ A possible explanation is that Batasis was the son (or daughter) of a *ιερόδουλος* attached to the cult of the native god. If Batasis was born in the divine service, he had a special reason for adding his mother's name. But whether this is the true explanation, or whether *Βρετάσιδος* is a masculine form like *Μήνιδος*, must remain an open question.

Κάκκαν.—The root of this name occurs in Cilicia, Lycaonia, and Isauria. Kretschmer (*Einleitung*, p. 351) is mistaken in treating *Κάκκαν* in Sterrett (*Wolfe Expedition*, *loc. cit.*) as accusative. The new inscription proves that *Κάκκαν Μάρμειος* is there a single name; or it may mean 'Kakkan son of Mammis.'

Μαραμῶς.—Sterrett (*Wolfe Expedition*, No. 284; Kretschmer, p. 333) can now be partly restored, and *Μαραμῶν* substituted for his *Ἀραμῶν*. With this name compare *Κιδραμονῶς* (*Annual of B.S., Athens*, 1902-1903, p. 254, No. 3) (and *Ὀπραμμοῶς*).

Ἰμμαν was a common name on the border of Lycaonia and Pisidia. The forms *Ἰμμαν*, *Εἰμμαν*, *Ἰμμιας*, *Ἰμμα*, *Εἰμμμα*, *Ἰμια*, and *Ἰμαθίς* are found.²

II. AN INSCRIPTION OF ISaura NOVA.

This inscription was found at Dorla, and supplies an interesting companion-picture of the native customs to that given in No. 240 of Professor Sterrett's *Wolfe Expedition* (referred to above, p. 77). The latter is a formal dedication to a father who had just celebrated his son's marriage.

¹ In the case of *Τούης Μακρείνος* Sir W. M. Ramsay suggested, while we were revising our copy beside the stone, that Macrinus' name should be in the genitive, to correspond with *Βρετασίδος*, and we carefully verified the reading. It is, of course, possible that Bretasis was the parent of both Tones and Batasis.

² Kretschmer, *Einleitung*.

The Dorla inscription is an informal piece of fun. The stone on which it was cut was a rough slab, the first flat stone the marriage-party could find. It is now in the Konia Museum.

III.

ΟΙ ΕΟΡΤΑ
ΖΟΜΕΝΟΙ ΕΝ ΤΟΙΣ
ΓΟΥΛΛΟΥ ΓΑΜΟΙΣ
ΑΝΕΘΕΝΤΟ ΝΕΙ
ΚΗΝΑΥΤΩ

οἱ εορτα-
ζόμενοι ἐν τοῖς
Γούλλου γάμοις
ἀνέθεντο νεῖ-
κην αὐτῷ

Prof. Ramsay tells me that he has seen the form Goulas (with one l).

The inscription was cut in a series of small holes, punched with a pointed instrument by one of the guests at Goullas' marriage.

This inscription does not record the dedication of a statue of *Νίκη*; in that case, the dedication would have been recorded on the pedestal, or at least on a dressed stone. The meaning is: 'Those who were feasting at the marriage-banquet of Goullas ascribed victory to him.' I can find no parallel to the use of the middle of *ἀνατίθημι* either as meaning 'ascribe' or as meaning 'dedicate,' but novel grammar may be looked for in this remote district. The joke is made better if we suppose that the name of Goullas' bride was Nike; it was a common female name in the region (cf. e.g. Sterrett, *Wolfe Expedition*, Nos. 6 and 320). The association of marriage with victory was a common idea among the Greeks and Romans, but I cannot find any instance of the dedication of a statue of Nike or of a dedication to Nike in connection with marriage. The *θεοὶ γαμήλιοι* are enumerated by Rouse (*Greek Votive Offerings*, p. 246 ff.). This inscription is an interesting survival of antiquity in the Christian community of Isaura Nova, for all the other inscriptions of Dorla seem to be of the Christian period.

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PINDAR OL. 4. 10 AND THE INTRANSITIVE USE OF 'OXEIN.'

'MIRA et incredibilia commenti sunt interpretes ut genitivum explicarent. Nihil opus his machinis,' remarked G. Hermann apropos of this passage, and certainly any explanation of ὀχέων as a genitive labours under serious difficulties. Pauw suggested that it depends on φάος or κῶμον, Heimsoeth, Mezger, and Rumpel preferring the former, Hermann, Boeckh (Comm.), Dissen, Christ, Gildersleeve, and Fennel the latter. Both strain even Pindar's elastic language, and neither gives a quite satisfactory meaning. The Scholiasts vary between construing ὀχέων with κῶμος = ὕμνος, and supplying ἐπὶ, and Heyne adopted the latter interpretation, yet it is highly doubtful whether ἐπὶ could be so understood, and the same objection applies to Bergk's suggestion παρά, making the phrase (παρ') ὀχέων depend upon φάος. Boeckh (not. crit.) would explain ὀχέων as genitive after ἵκει on the analogy of ἀπρεσθαι, but he abandoned this view himself later, and it would doubtless be hard to find another advocate for it. Wisemann puts a comma after ἵκει, and makes ὀχέων depend on ἐλαίῳ, getting a possible meaning indeed, but producing an intolerably harsh construction. Mingarelli took ὀχέων as the pres. ptp. of ὀχέω = vehens, ferens, with φάος as its object; the position of γάρ, however, makes such a construction impossible.

Yet ὀχέων is not the only difficulty. The θ' after χαρίτων has been a puzzle, and accordingly has been deleted by all the editors down to Schröder, who very properly retains it, for it has the very best MSS. authority (the γ' in A and the δ' in V are clearly emendations), and the old Scholiasts could only say ὁ δὲ τέ σύνδεσμος περισσός. Boeckh well observed 'particula conectiva post χαρίτων . . . unde in optimos venerit libros, non video, nisi ab ipso profecta poeta.' He, however, excluded it, because he could not believe possible the changes by which alone as he thought it could be explained—i.e. 'Ὀλυμπιονικᾶ, or κᾶν (though the latter was adopted by Bergk in his first edition).

Nor can the θ' be a relic of *ἑκῆτι*, for traces of *F* in the text of Pindar are very uncertain things (cf. Schröder *Proll.* pp. 8. 14). Schröder's defence of θ' in his text 'idque intellege' I confess I do not understand. If he means 'Olympionicum, id est, hanc pompam,' he should perhaps cite parallels.

My own explanation of the passage is as follows: 'Ὀλυμπιονίκαν is a substantive and refers to Psaumis (for the omission of the article cf. O. 11. 7 'Ὀλυμπιονίκαις and O. 13. 1 Τρωσολυμπιονίκαν . . . οἶκον); θ' connects 'Ὀλυμπιονίκαν and κῶμον; χαρίτων ἑκῆτι goes closely with κῶμον (for the Graces represented as especially overseeing choruses and the singing of the ἐπινίκιον see Christ's notes on O. 4. 10, and P. 9. 1; cf. I. 5. 21); ὀχέων is the pres. ptp. of ὀχέω in the intrans. meaning 'ride' (for ἵκει ὀχέων cf. O. 6. 48, ἐλαύνων ἵκετο). From the archaeological point of view there is no difficulty, as, although there is no record elsewhere of a κῶμος driving to the scene of song in chariots (there is no need of assuming a single chariot as did Boeckh and Dissen to refute Heyne), there is no reason why that might not have been done, especially as Psaumis clearly made the celebration of this victory an occasion of extraordinary display. The only serious question, I apprehend, is whether ὀχέων can be so employed. Taking first the strongest evidence for such a usage, we find in Xen. *Hipp.* 4. 1 'Ἐν γὰρ μὲν ταῖς πορείαις ἀεὶ δεῖ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαύσῃ τῶν ἵππων τὰς ἔδρας, ἀναπαύσῃ δὲ τοῖς ἵπποις τοῦ βαδίζειν, μέτριον μὲν ὀχοῦντα, μέτριον δὲ πεζοποροῦντα.

It is true many take ὀχοῦντα as causative here (Sturz, *L. and S.*, Dindorf in the *Thes.*, Schneider), but if so, πεζοποροῦντα must likewise be causative, which is really to force the passage unduly. Pape was right in taking ὀχοῦντα here intransitively, and the passage must be translated: 'The hipparch must be careful to relieve both horse and man, now riding, and now walking,' and though this may not be the most logical form of expression it would pass

muster in any except the most pedantic literature at any period. This one passage is sufficient to establish the usage; but there is corroborative evidence. $\delta\chi\epsilon\acute{\iota}\sigma\theta\alpha\iota$, if found as a genuine passive, would prove that $\delta\chi\epsilon\acute{\iota}\nu$ might be used in the transitive sense of ride or drive, precisely as the middle $\delta\chi\epsilon\acute{\iota}\sigma\theta\alpha\iota$, and if so used transitively, of course it could appear in the active forms also *intransitively*. Now in K 402 = P 76 we have of the horses of Achilles:

οἱ δ' ἀλεγεινοὶ

ἀνδράσι γε θνητοῖσι δαμήμεναι ἢ δ' ὀχέεσθαι,
ἀλλ' ὃ γ' ἢ Ἀχιλλῆϊ.

The only natural interpretation here is to take $\delta\chi\epsilon\acute{\iota}\sigma\theta\alpha\iota$ as a genuine passive, as Eustathius did very distinctly on K 404, p. 814, 34 ff., and on P 77, p. 1096, 15 ff. To interpret it as is commonly done, *e.g.* by Ameis-Hentze, 'in freiem Anschluss an die bisher gehende Konstruktion, so dass als Subject nicht mehr die Rosse, sondern die Männer gedacht sind,' is intolerably harsh and unnatural. The simple meaning of the line is—'it is difficult for these horses to be broken and driven by mortals.' Eustathius does not stand alone in considering such a construction possible, as Apollonius (*Lex. Hom.* s.v. $\delta\chi\epsilon\acute{\iota}\nu$) has no hesitation in writing $\delta\chi\epsilon\acute{\iota}\sigma\theta\alpha\iota$ $\dot{\iota}\pi\delta\nu\nu\epsilon\acute{\omicron}\tau\eta\gamma\eta\sigma$, the same phrase appearing in the Schol. to Od. A 297, while the Scholiast on Eurip. *Hipp.* 214 writes $\dot{\iota}\pi\delta$ $\mu\alpha\nu\acute{\iota}\alpha\varsigma$ $\delta\chi\omicron\upsilon\mu\epsilon\nu\omicron\nu$.

The active $\delta\chi\epsilon\acute{\iota}\nu$, to drive, ride upon, in the metaphorical sense of bear sway over, seems to appear only in Lycophron, 722 ff.:

ἀκτὴν δὲ τὴν προὔχουσαν εἰς Ἐνιπέως
Λευκωσία ῥιφέϊσα τὴν ἐπώνυμον
πέτραν ὀχῆσει δάρον,

where the old metaphrases both gloss with $\nu\eta\sigma\omicron\nu$ $\dot{\epsilon}\pi\omicron\chi\eta\sigma\epsilon\tau\alpha\iota$. The causative $\delta\chi\omega$ in Aristophanes, *Ranae* 23, also points in this same direction, as $\delta\chi\omega$ = ride (causative) necessarily presupposes $\delta\chi\epsilon\acute{\iota}\omega$ = ride (intransitive).¹

Thus it is in no way forcing the meaning of the verb $\delta\chi\epsilon\acute{\iota}\omega$ to translate it ride. The whole passage would then run in translation: 'Now therefore, O son of Kronos, who holdest Aetna the wind-beaten deadfall that crushes ravaging Typhon of the hundred heads, receive thou the Olympian victor, and, for the Graces' sake, this revel band, the glory of far-prevailing deeds of valor, late come; for it draweth nigh riding in chariots, this revel band of Psauis, who, crowned with the Pisan olive, hasteneth to raise up glory unto Kamarina.'

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¹ Less certain, though in my opinion very probably correct is Dindorf's suggestion that in the phrase $\nu\eta\tau\acute{\iota}\delta\alpha\varsigma$ $\delta\chi\epsilon\acute{\iota}\omega$ of Od. A 297, the noun is in the genitive, after the analogy of the familiar genitives with $\dot{\epsilon}\pi\acute{\iota}\beta\alpha\lambda\epsilon\upsilon\nu$.

NOTES

TWO TEXTUAL NOTES ON HORACE.

(a) *Sat.* I. i. 108, 9:

Illuc, unde abii, redeo, qui nemo ut avarus
Se probet ac potius laudet diversa sequentis.

THERE can be no question that 'unde abii' refers back to the beginning of the *Satire*—the occurrence of the phrase 'laudet diversa sequentis' in both places is sufficient to prove this, quite apart from the general sense. This being so, there should be no reasonable doubt that the

Codex Blandinius Vetustissimus is right in reading 'qui' (which does not appear in the other MSS.), corresponding to 'qui fit,' the opening words of the *Satire*. The difficulty is to find a verb for it. It cannot go with 'probet' and 'laudet,' as this involves placing 'ut avarus' between commas, which gives an entirely wrong sense. The only alternative is to understand 'fiat' with 'qui'; but this is almost impossibly harsh. Is it not possible that the word 'fiat' should really be expressed? Room can be found for it by omitting 'illuc,'

which is not needed, and may well be a gloss which has become attached to the beginning of the line. I suggest, then, that we should read

Unde abii redeo, qui fiat nemo ut avarus
Se probet, etc.

The passage is thus brought into still closer correspondence with the opening verses of the *Satire*, 'qui fit . . . ut nemo' reappearing, with the necessary changes in order and inflexion, as 'qui fiat nemo ut.'

The first stage of the corruption (intrusion of 'illuc' and consequent expulsion of 'fiat') is preserved by Cruquius' *Codex Vetustissimus*; and later stages are shown successively in 'redeo, nemo ut,' 'nemon ut,' 'ne non ut,' the readings of the other MSS.

(b) *A. P.* 120-122:

Scriptor honoratum si forte reponis Achillem,
impiger, iracundus, inexorabilis, acer,
iura neget sibi nata, nihil non arroget armis.

The word 'honoratum' is not satisfactory. It has been taken to mean 'illustrious'; but this sense is very rare, and lacks point here. On the other hand, the meaning 'time-honoured,' which has been suggested, is one which it is more than doubtful if the word can bear. There is also some uncertainty with regard to the construction of 'scriptor,' some taking it as vocative, others as the complement of 'reponis.' Bentley substituted 'Homereum' for 'honoratum'; but the word is rather pointless, and its form at least questionable—objections which also apply to his alternative 'Homeriacum'; and of neither could 'honoratum' be regarded as an obvious corruption.

J. S. Reid suggests the possibility of 'inoratum,' in the sense of 'inexorabilem'; but as the latter word occurs in the next line, this can hardly be right. I should prefer to emend the line thus:

Scripto inhonoratum si forte reponis Achillem.

Scripto gives a natural construction with 'reponis' (which certainly needs qualification); and *inhonoratum* is a not unsuitable epithet for Achilles, who speaks of himself as ἄτιμος in *Il.* i. 171, and in ix. 648, xvi.

59, as treated ὡς τιν' ἀτίμητον μετανόστην. Indeed, if, as I believe, Horace wrote *inhonoratum*, he may well have been translating ἄτιμος or ἀτίμητος. A. S. Wilkins considers that 'where he [Achilles] complains that he is ἀτίμητος as in *Il.* i. 644 [there is some mistake here in the reference—*Il.* i. contains only 611 lines], the epithets of v. 121 are less suitable to him.' I rather think, however, that the epithets 'iracundus, inexorabilis' may fairly be applied to the wrathful, slighted hero—'Achilles inhonoratus.'

The corruption I would regard as merely literal, or else due to the loss of N before H, and subsequent 'correction' of I to R.

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FRAGMENT OF RABIRIUS.

Baehrens has corrupted many passages in his hasty editions of the classics. Happily he confines to his note a corruption of the famous words put by Rabirius (in Sen. *Ben.* vi. 3. 1, *Fragmenta Poetarum Lat.* p. 356 n. 2) into the mouth of the ruined Antony:

hoc habeo, quodcumque dedi.

His note is, *puto dedit, sc. fortuna*. The gifts of fortune were precisely those which were out of the bankrupt gamester's hands. The Jesuit Rader (neglected here, as every where, by Friedländer) cites Rabirius on the noble words of Martial (v. 42. 7. 8):

extra fortunam est, si quid donatur amicis:
quas dederis, solas semper habebis opes.

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NOTE ON ILIAD XI. 99 sq.

καὶ τοὺς μὲν λίπεν αὐθι ἀναξ ἀνδρῶν Ἀγαμέμνων,
στήθεσι παμφαίνοντας, ἐπεὶ περιδύσε χιτῶνας.

The difficulty of this passage is well known. The context requires that *περιδύσε* (which is the reading of all MSS.) should mean 'stripped off,' but the word naturally means 'put on.' Leaf pronounces it impossible to make sense of *περιδύσε*, and

adopts in his text the ancient variant κλυτὰ τεύχε' ἀπηύρα mentioned by Aristonikos, remarking that περιδύσε must represent a corruption of some forgotten word, now hopelessly lost.

The 'forgotten word' may perhaps be περίλινσε, which would give the required meaning 'strip off,' and would involve only the simple change of Δ to Λ.

It is true that περιλύω is not found elsewhere in classical writers, but it seems a perfectly legitimate formation, and the force of περί is similar to that found in other compounds such as περιρρήγνυμι, περιαιρεῖν, περιρρέω, which express the removal of dress or equipment that was 'round' (περί), or as we should say 'on' the body or a part of the body. See, for example, Dem. 403.3 περιρρήξας τὸν χιτῶνισκον ὁ οἰκέτης ξαίνει κατὰ τοῦ νώτου πολλάς, 'stripping off,' and Thuc. 4. 12 ἡ ἀσπίς περιερύη ἐς τὴν θάλασσαν, 'slipped off' his arm. Compare also Arist. H. A. 5. 32. 4 ἴαν τις τὸν χιτῶνα περιέλη.

Liddell and Scott cite passages from Antiphon, Appian, and Athenaeus to show

that περιδύνω may mean to 'strip' or 'strip off,' and such meaning seems to be required in the passages quoted. But Leaf is probably right in thinking that this use of the word by the writers named is founded on the present passage of Homer. In any case it would be easier to suppose that the simple corruption of Λ to Δ occurred independently in each case, than to think that 'to put on' could be used as a synonym for 'to strip off.'

Povelsen's explanation that Agamemnon 'puts on' the armour of the dead men in order to carry it away conveniently, which Leaf mentions with disapproval, will commend itself to few.

In *Stephanus' Thesaurus* several instances of the use of περιλύω are quoted, but they are of late date.

περίλινσε and περιδύσε were both unfamiliar words, and either of them would call for an explanatory gloss such as ἀπηύρα, so that we can see how the variant mentioned by Aristonikos may have arisen.

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REVIEWS

ARISTOTLE ON THE ART OF POETRY.

Aristotle on the Art of Poetry. By INGRAM BYWATER. Oxford, 1909. Pp. xlvii + 387. Price 16s.

SINCE Twining's admirable notes on the *Poetics*, first published in 1789, no full commentary (Twining's, indeed, was hardly complete) for serious students has appeared in this country. Dr. Moore's handy little book, though not without its uses, was meant mainly for undergraduates. Mr. Butcher's excellent and popular essays, even with the addition of his critical notes, do not make up anything like a complete commentary, nor were they meant to do so. Mr. Bywater's volume has therefore for this, as well as for other reasons, been long desired, and it has at last appeared. That it is very learned, very weighty, and

very terse need hardly be said. Perhaps in some ways its most striking feature is the strong conservatism displayed both as to text and as to interpretation.

Recognising to the full the many difficulties which the text presents, Mr. Bywater is disposed to hold Aristotle himself responsible for most of them. He thinks that scholars have always expected too much of Aristotle as a writer, and have regarded him as less 'human' than he really was. He had, that is, many imperfections, some of which are here indicated and illustrated, such as the anticipatory use of technical terms of which the explanation comes later, occasional inconsistency both in terminology and in actual meaning, lapses of memory not only about other writings but even about his own.

These tendencies, Mr. Bywater seems to think (no doubt along with the obvious peculiarities of the Aristotelian style, which he does not dwell upon), account for many of the things which have often been viewed with suspicion by critical readers and attributed perhaps to the accidents of the tradition. What has been found scrappy and sometimes hardly coherent he is satisfied to take as it stands. Even the traditional order of the text—the position, for instance, of Chapters xii. and xvi.—finds in him a supporter, if not exactly a vindicator. He does not, however, maintain the completeness of the treatise, for he thinks that the second of the two books assigned to it by Diogenes Laertius is missing, and he believes this to have contained Aristotle's account of comedy and his theory of *κάθαρσις*. It may be noted that he does not attach much value to the reputed Aristotelian account of comedy and τὸ γέλοιον, preserved in an exceedingly brief form, and following very closely the lines of the theory of tragedy. Mr. Starkie has made much use of a part of this in the introduction to his new *Acharnians*, and sets much more store by it.

Mr. Bywater allows little value to the Arabic version. 'Only a few' of its novel readings 'need be regarded as of positive critical value; many of them are obviously no improvement on the traditional text, or so illusive or misleading as to be almost a libel on the memory of Aristotle.' But he recognises that it has in certain places confirmed the conjectural emendations of modern scholars, and this is a distinct gain—a gain, too, which goes beyond the particular places so emended, because indirectly it bears, to some extent, on others as well. He does not notice, what is I think the case, that the best contributions of the Arabic version come mostly in the early part of the *Poetics*.

Nor does he allow that the apographa—the Renaissance MSS.—are anything more than real apographa of A^c, the better readings which they contain being, as he holds, only the conjectural readings of the scribes or of scholars of the time, and such as were mostly within anyone's power to hit upon. He therefore finds in them no

trace of any distinct MS. tradition different from that of the Paris text.

These matters are dealt with in the Introduction. In the Preface he explains that he has abstained—and this is a very marked difference between his book and Mr. Butcher's—from discussing the problem of Aristotle's general theory of poetry and art, and he makes it pretty plain that he looks with no favour on attempts to find or frame an Aristotelian aesthetic theory. Perhaps it may be felt that the book leaves something to be desired in this respect, for the great theoriser is likely to have had general views about art, and in particular about poetry. But Mr. Bywater remarks truly enough that 'Aristotelian theories of art constructed in this way are not unlike the Aristotelian theories of logic, of which we have seen so many; the parts are Aristotle's, but the synthesis is always to some extent our work, not his.' He carries this suspicion of any general theory so far that he has not anywhere, as far as I have observed, even discussed the word *μίμησις*, which plays so important a part in the treatise, and of which there is considerable difficulty in settling the precise Aristotelian meaning. The subject was dealt with long ago in an interesting way by Twining, to whose great merits I do not know that Mr. Bywater does quite as much justice as to those of Tyrwhitt, for Twining had a good literary as well as a good scholarly turn of mind, and his book is often excellent reading as well as sound comment.

It is of course in the notes that the bulk of the book consists and that Mr. Bywater shows most fully his great strength. Few, if any, can rival his acquaintance with the literature of the subject from the early commentators of Italy and France to the last German monograph. Few, too, have a better knowledge, or one more judiciously brought to bear, of the Aristotelian writings in general. It is indeed his special pleasure and one of his special gifts to be able to illuminate, if not determine, the sense of a doubtful expression by reference to something elsewhere. Vahlen has the same power; his *Beiträge* and the new edition now before us, taken together, form a most

valuable body of Aristotelian criticism. Mr. Bywater's notes are always concise—often one would wish them longer—and strictly to the point; no words wasted, no unnecessary points raised; not much external illustration, except from the Greek authors most closely akin in subject-matter, such as Plato and Isocrates; Aristotle, notwithstanding the long interval of time, still edited by an Aristotelian—very cautious, very judicious, and, for the most part, very convincing. The abundant learning that lies behind the writing is only indicated when occasion requires, but no competent reader can help feeling it. The careful consideration, firm grasp, and masterly judgment of the Greek are also everywhere apparent, and not least in the English translation which accompanies it and helps to shorten the notes by relieving them of a certain proportion of matter. Though there may be differences of opinion as to the way of understanding this or that passage, it is needless and almost impertinent to say that the translation is a model of accuracy.

I will venture now to indicate a few of the places in which, after reading Mr. Bywater's notes, I still feel doubts as to the real meaning of Aristotle, and am not altogether convinced that Mr. Bywater is in the right. In his resolute and successful endeavour to be brief, he has, I think, sometimes not stated fully enough the various views entertained about the meaning not given sufficient discussion of the subject. Had he entered into fuller argument, perhaps a few of these points would not have been here raised. In many cases the Greek certainly admits of more than one interpretation, so that it has often received several, and everyone would have been glad if he had felt himself more at liberty to write at length on some of these passages.

Just mentioning that I cannot think 'narration,' which Jowett also uses, a good rendering of the Platonic word *διήγησις* (p. 118), since 'narration' really represents *ἀπαγγελία* and *διήγησις* is rather 'exposition' or 'setting forth' in any way, e.g. by pure *μίμησις*, I take first the 'two causes' to which Aristotle ascribes the origin of

poetry. Mr. Bywater will not hear of the newer view that one of these was meant to be man's natural sense of rhythm and harmony, and that a passage explicitly stating this has been lost. Yet not only do Aristotle's own later words (1448 b 20) strongly suggest this, but we have also to consider—and this argument Mr. Bywater quite ignores, though he cannot have overlooked it—that without it poetry, as a specific form of imitation, is not accounted for. The general love of imitation and imitations hardly accounts for the particular thing, poetry, until the differentia of poetry—what specially concerns language and perhaps music—is added and explained. A love of imitating will make us imitate, but is it enough to make us imitate in verse and often to a musical accompaniment?

Take again the meaning of the word *περίπτεια* and of the definition which the Greek gives of it. Mr. Bywater adheres to the old view, that it is merely a sudden change or reversal of situation, as against Vahlen's contention that it only applies 'when a man's actions (*τῶν πραττομένων*) are found to have consequences the direct opposite of what the agent meant or expected,' so that, on Vahlen's showing, the fall of Wolsey in *Henry VIII.* would not be a *peripeteia*, while the defeat of Shylock would be one, and perhaps the most dramatic there is. Putting any other arguments aside, does Mr. Bywater recognise that the Greek definition, *ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή*, does not on his interpretation imply at all that the change is sudden or even in any degree rapid, for it might describe equally well the *μετάβασις* of any tragedy? and is *τὰ πραττόμενα* a natural expression, as he understands it, say for Wolsey's position before his fall? It may be forced into covering such a sense, but is it the natural phrase for Aristotle to use? If, on the other hand, we follow Vahlen, neither of these difficulties arises, for the sense of *τὰ πραττόμενα* then keeps us clear of them. It is no answer to this to say that *περίπτεια* elsewhere expresses something sudden: our concern just now is with the definition actually given in this place.

The note on *τὸ φιλόπλοον* (13. 2. 1452

b 38) is not to me quite convincing. Here and in 18. 6. 1456 a 21 Mr. Bywater keeps to the older interpretation of humane feeling even for the wicked when in distress, while recent critics have usually or often explained it—to quote his words—as ‘satisfying our sense of poetical justice, a true lover of mankind being bound to rejoice in the punishment of evil-doers.’ It is a very doubtful point, but my own feeling is in favour of the latter explanation. The sense thus ascribed to the word seems to me, on the whole, to suit the passages better; it is a quite proper meaning (cf. *Prometheus* 28 τοιαῦτ’ ἐπηύρου τοῦ φιλανθρώπου τρόπον, probably the first appearance of ‘philanthropy’ in extant literature); Aristotle himself in *Rhet.* 2. 9. 1386 b 27 indicates that right-minded people will have no λύπη at all over the distress of a bad man; and this general position may be illustrated copiously from all sorts of sources. I will quote from four. A line ascribed to Menander (*Monost.* 345) runs: μὴ τοὺς κακοὺς οἰκτερεῖ πράξαντας κακῶς. Cicero in *Cat.* iv. 11-13 argues that love and tenderness towards Rome must give rise to strong animosity and severity against the conspirators: *si vehementissimi fuerimus, misericordes habebimur; sin remissiores esse voluerimus, summae nobis crudelitatis in patriae civiumque perniciē fama subeunda est.* Brutus says in *Julius Caesar*, 3. 1. 170

pity to the general wrong of Rome—
As fire drives out fire, so pity pity—
Hath done this deed on Cæsar.

Macaulay remarks of the people’s attitude to Jeffreys at the Revolution: ‘The hatred which that bad man inspired had more affinity with humanity than with cruelty.’

When Mr. Bywater makes the tragic ἀμαρτία (the ἀμαρτία, that is, which Aristotle thinks should bring on the catastrophe) only a mistake about some matter of fact or some error of judgment, and appeals to *Ethics* 5. 10 as showing this, he is perhaps falling into the error which he himself points out of expecting too rigid consistency in Aristotle’s use of language. If we are to go strictly by the definition in the *Ethics* (ὅταν μὴ παραλόγως ἀνεῖν δε κακίας, ἀμάρτημα), we should have to say of the

ἀμάρτημα of Oedipus that it consisted in his not remembering that the unknown stranger on the road might perhaps be his father. To quote the *Prometheus* again, ἐκὼν, ἐκὼν ἡμαρτον, οὐκ ἀρνέσσομαι is the admission of more than an error of judgment, unless Mr. Bywater extends the sense of that phrase to an error of moral judgment—in other words, a moral error—in which case there would be no difference between us. But I think he can hardly do this. Cf. *Antig.* 914 and 926; *Ajax*, 758 ff. etc.

I am sorry not to have persuaded him of the truth of my view about the meaning of the words κομφοδοί and τραγφοδοί. I will not argue the matter further here, except to ask why in 22. 8. 1458 b 32 τοὺς τραγφοδοῦς should not have the well-recognised sense of ‘tragedy,’ ‘the tragic drama or stage,’ which appears, for instance, undeniably in *Birds* 512? Given the possibility of that meaning—and I have illustrated it profusely—there is no sort of reason for taking the *Poetics*’ passage otherwise.

As to recognition διὰ μνήμης τῷ αἰσθῆσθαι τι ἰδόντα (16. 5. 1454 b 37), Mr. Bywater renders these words ‘through memory, from a man’s consciousness being awakened by something seen or heard,’ and his note shows that ‘consciousness’ here is intended to be the same thing as memory—memory awakened by the picture seen, the verses heard, and so on. But can αἰσθῆσθαι, standing alone, express ‘remembering’? Surely, at the very least, an object for the verb must in that case have been provided. But I have here no alternative explanation to defend without some conjectural change like the ἀχθῆσθαι suggested in place of αἰσθῆσθαι.

In the antithesis of πολιτικῶς and ῥητορικῶς λέγειν (6. 16. 1450 b 7) Mr. Bywater makes πολιτικῶς mean ‘like a statesman.’ However appropriate this may be occasionally to a Theseus or an Odysseus, is it really probable that Aristotle would have affirmed it of most characters in tragedy—Ajax, Philoctetes, Antigone, Hecuba, Electra, Iphigenia, and the like? In spite therefore of the reference in the context to ἡ πολιτική, I am inclined to think that πολιτικῶς only means ‘in the style of ordi-

nary people,' that is without obvious oratorical devices and artifices, comparing such uses of the word as Isocrates' πολιτικά ὀνόματα for 'ordinary words,' or Demosthenes' οὐτ' ὁρθῶς ἔχον οἵτε πολιτικόν, 'the way one citizen should treat another.'

On the great question of the catharsis it is now some time since a French writer enumerated some thirty theories and went on to add a new one of his own, and everyone knows how much variety of opinion may exist. Mr. Bywater adopts and maintains very decidedly the well-known theory advanced (with some difference between them) by Weil and Bernays—the homoeopathic, or, as he calls it, the pathological theory. I could have wished he had said something on a point which has always troubled me. The theory turns on the following assumption. Feelings of pity and fear without any particular definite object were, at any rate in the opinion of Aristotle, constantly accumulating in the mind of the ordinary Greek man. The cases occurring in real life offered him no adequate opportunities of indulging these feelings and so obtaining relief. To his great discomfort therefore they continued to become more and more oppressive, until the time of year arrived at which he could hasten to the theatre and, when they had been there still further increased, finally discharge them upon the sufferings of Orestes or Niobe, and so have done with them for a short time, until they began to accumulate again. Is this idea of the accumulation of abstract pity and fear at all plausible and such as we can attribute to Aristotle? The upholders of the theory are not bound themselves to believe in such accumulation, but can they think that Aristotle believed in it? Something might conceivably be said in favour of such an idea with regard to pity, though I think not with real justification. But could Aristotle or anyone else maintain that men in general or the Greeks in particular were liable to such growths of indeterminate fear—that is, were always gradually growing more and more afraid of they knew not what, more and more apprehensive, but apprehensive of nothing in particular, and had to work the feeling off

through its special excitement at a theatrical performance?

Mr. Bywater states the hypothesis in a way (p. 155) which suggests that he is not insensible to this difficulty, but, to my mind, it only makes the difficulty a little more distinct. He brings the tragic pleasure into 'the classification of pleasures in the Nicomachean Ethics which recognises the existence of a class of things as pleasurable, not directly and in themselves, but through their effect, as being of the nature of cures or remedies (*ιατρείαι*) to remove the disquietude arising from an unsatisfied want, and restore us to a normal condition of body or mind. . . . The tragic excitement, which in the language of the Politics acts as an *ιατρεία* or *κάθαρσις*, is clearly a pleasure of this kind—one of those described by Aristotle as *ιατρεύοντα ἡδέα*.' To speak of 'an unsatisfied want in this connexion' is surely to use an odd expression. 'Unsatisfied want' in this case can only mean that a man wants to get rid of a pain or discomfort—namely, the feeling of fear or pity that is growing upon him—whereas in the *Ethics* Aristotle means the 'want' of some positive (not negative) thing, like food or drink. Or are we to understand after all that what is wrong with the man is not his being overburdened with pity or fear, but his suffering from lack of some opportunity of enjoying those feelings, for Mr. Bywater speaks elsewhere (p. 159) of their being 'defrauded of the satisfaction naturally due to them'? But that would surely mean too little of them, not too much, and be hard to reconcile with what is the very presupposition of the theory. It cannot regard the man at one and the same time as uneasy under an excessive accumulation of pity or fear and as craving an opportunity of feeling it. An accumulation means that he is feeling it too much already. In truth, reference to the *Ethics* only makes the paradoxical nature of the homoeopathic hypothesis more evident.

I may perhaps mention two or three small things in which I welcome Mr. Bywater's agreement. In 20. 1. 1457 a 35 he rejects the *Μασσαλιωτών* of Diels (and perhaps the Arabic version). It is indeed an

extravagant supposition that 'most' of the words, or even of the names, in use at Massilia were such as Hermocairoxanthus. In 13. 6. 1453 a 28 he interprets *ἀν κατ' οὐδὲν* as good management by the poet, not by the actors and others, and this is, I think, certainly right. But I very much doubt whether by *εἰ καὶ κ.τ.λ.* in the next line Aristotle meant that Euripides did generally fail to manage other things well. *εἰ καὶ* often means 'even if' (see, for instance, Mr. Wyse on *Isacus*, 5. 25), and, indeed, Mr. Bywater translates it so here, though in his note he takes for granted that Aristotle concurred in the unfavourable opinion. Another small matter is his adoption of the view maintained by Sommerbrodt as to the word *ὑποκριτής*, that it means, not as most critics think an *answerer*, but an *interpreter*, *spokesman*, to the poet. *Answerer* would be a somewhat ludicrous name, to say nothing of the difficulty about the unattic *ὑπο*. I am glad again that Mr. Bywater does not believe in Aristotle's meaning to say or

imply in Chap. i. that poetry can be written in prose, as Mr. Butcher rather strangely thinks.

I would suggest that a very good illustration of what is said in Chap. xvii., and may seem surprising, about the use of gestures during the process of composition may be found in Burke's *On the Sublime and Beautiful*, 4. 4, and an equally good one of *πίθηκος* in application to an actor (26. 2. 1461 b 34) in Demosthenes' reference to his antagonist, the actor-politician, as *αὐτο-τραγικὸς πίθηκος* (*De Cor.* 242).

Thanks to Mr. Butcher and Mr. Bywater, we are now well equipped with English aids for studying the *Poetics*. It is to be wished that they would in their two very different ways give similar help for the other first-rate Greek critical treatise, written in a spirit so unlike that of Aristotle—the *Περὶ Ὑψους* of the Great Unknown. Professor Rhys Roberts has done a good deal for us, but more remains to do.

HERBERT RICHARDS.

APULEIUS OF MEDAURA.

- Apulei Platonici Madaurensis de Philosophia Libri.* Ed. P. THOMAS. 1908. Teubner.
Florida: 1910. Ed. R. HELM. Teubner.
Die Apologie des Apuleius von Medaura und die antike Zauberei. Von ADAM ABT. Giessen: Töpelmann. M. 7.50.
The Metamorphosis or Golden Ass of Apuleius. Translated by H. E. BUTLER. 2 Vols.
Apologia and Florida. Translated by the same. Clarendon Press. 3s. 6d. net each vol.

IN Latin literature Apuleius is a sport (I speak, absit omen, as a scientist, not as a cow-boy). We must not generalise too freely from the fragments of Latin literature which have survived the up-to-date utilitarian methods of the Dark Ages; still, it is not easy to imagine a Latin Aesop or a Latin Lucian, although Latin nurses must have told something to the children, and after all there is a Catullus. But Apuleius's imagination is more akin to the Gothic grotesque in form, and the Celtic fairy-tale

in substance. He came, as we know, from the Semitic fringe of the Roman Empire. Where his tales came from it is hard to say: some from heaven, and some apparently from the opposite zone. Why so few seem to read him is strange: probably the reason is his style. Like a modern schoolboy, he learnt Latin *aerumnabili labore*, and his style is so florid and so forced that it might well shock the open-scholarship taste, not to mention that he too often brings a blush to the cheek of the young person. Helm, indeed (pref. p. vi), speaks with contempt as to his literary qualities. Nothing, it seems, is original with him; he copied the *Golden Ass* from Lucian, and his part was to 'stuff it with various trifling tales, which spoil its form.' I wish he had spoiled a few more books in the same way. The fact is, he is a story-teller of the first rank. There is nothing in the world to surpass his innocent and matter-of-fact air in telling the most topsy-turvy stories: *Alice Through the Looking Glass* can only

equal him there. His humour and his gusto would carry off anything. But he was not one who loved sculduddery for its own sake; it is needless to remind scholars that tastes differ from one age to another, and, moreover, he was something more than a humorist. In reading the *Golden Ass*, I have been struck by what seems like an allegorical thread running through it. Lucius is the most innocent and engaging youth, and he passes through the mire without harm, taking everything as it comes. In the midst of the Witches' Sabbath, without warning, comes the tale of Cupid and Psyche, which is admitted to be allegorical, and is held by all to be extremely beautiful. Then we plunge again into the whirlpool, and at the end, when Lucius is rescued, there are a series of ecstatic visions, which seem to realise all that ancient religion could do for the soul. Now if this piece stood alone, it might be dismissed as a puzzle; and probably most readers read it alone. But it is not alone. The *Apologia* shows Apuleius to be a master of irony, and fully able to compose in a finished form; we learn from it that he was what we should now call a deeply religious man, and that he had been impressed by his initiations. It is conceivable, then, that he hid an allegory of the soul's progress under his budget of merry tales, *φονῶντα σπουδαίον*. Such a thing would be in keeping with the mysteries themselves, where we know that high doctrine was associated with ribaldry; and for a literary parallel we need go no further than Rabelais. Both Rabelais and Apuleius succeed completely in hiding from the vulgar their intellectual power. As this idea had occurred quite unexpectedly to me, I was surprised to see from Mr. Butler's preface that it had occurred to others, unless indeed my own humble suggestion happened to be in his mind at the time. The reader will not be able to form a judgment on this point from Mr. Butler's translation, because that has been made for the young person: all the proportions are out, therefore, and the critic must go to the original. I am far from blaming Mr. Butler for this; it is a gain that this fascinating story-book may be read, if not

quite by babes, yet at least by the young person.

As for the *Apologia*, we have little to do but to thank the translator. This is the first English translation I have met with, but often have I wondered that there seemed to be none. The speech is a triumph: the playful irony, the wit, the keen logic, must have overwhelmed the accuser with confusion; and at the same time a precious picture is drawn of life in the Roman provinces. There are many passages to attract us besides: the wise words about wealth, the hint of gesture numbers, the country wedding; and in the *Florida*, which helps to fill in the picture of the author's mind, a description of India (among other things) with the caste system in use. Mr. Butler's own style is the antithesis of Apuleius: flowing and easy, it effaces itself, and that is a great merit. I need not mention the few points I had noted on the contrary; but one ought to be mentioned, that the words are not always made to be spoken (e.g. p. 23 lines 16-18); this needs mention because it is a fault of much that is printed at this day. Mr. Butler uses the Teubner text, and indicates in notes when he departs from it: he has offered a conjecture of his own in one place, *Apol.* chap. ii. (. . . adolescentis ubito tacens tanti criminis discriptione destitit, ne tamen omnino desistere calumnia magiam . . .).

The interest in Apuleius is not confined to Mr. Butler; following on Helm's text of the *Metamorphoses*, we have here a new recension of the books on philosophy by P. Thomas, who has improved on the edition of Goldbacher (1876) by using the Brussels codex 10054-10056, eleventh century. Mr. Thomas gives a careful account of the merits and faults of this MS., and a list of articles and books on Apuleius published since 1876. The editor has an excellent conjecture on *De Deo. Socr.* 128: *partem hiulcam se . . .* for *partem campse* (B apparently had *cā = cam*). The apparatus criticus is very full, and the correctors' hands are indicated. The *Florida* also has been edited by Helm, with full apparatus criticus and two facsimiles. These books are not so valuable to us as the others, but they are worth reading for the author's

point of view. I only wish we had Apuleius's other works, especially the Greek books and the poems: our curiosity is excited by the poem on aromatic tooth-powder, which his accusers thought so terrible.

Our author's Apology is the subject of another book of a very different kind. Abt's book belongs to the valuable series of *Religionsgeschichtliche Versuche und Vorarbeiten*, edited by Dieterich and Wünsch, and takes the form of a running commentary on its allusions to magic. We need not linger over the questions, whether Apuleius delivered the speech as it stands, and what Roman laws bear on the case: these points are touched on in the Introduction, but the body of the book consists of notes. How thoroughgoing these are we see from the first pages. In chap. iv. Apuleius says he was accused as *philosophus formosus et disertissimus*: on this Abt suggests that the intent may be to ascribe these very virtues to magic, and he offers us certain magical charms to procure them, which may be

useful to some of his readers. He takes everything very solemnly, and assures us, for instance, that it is *recht fraglich* whether the tooth-powder could be a proper ground for accusing Apuleius of magic. He quotes, however, a prescription in which we are directed to anoint the lips with *λίβανος*. The book is full of minute information on the details of magic: amongst the topics are the mirror, the name, *ἐνφθαί*, transformation of witches, the use of fish in magic, incense, coloured threads, laurel and other plants, mud, wax, metals, the moon, the drama, lizards, stones, epilepsy, what was in the *sudarium* of Pontianus's house, the sacrifice in the house of Crassus, the figure of the magical god, love-philtres, and charms. If any one wants to know more than Mr. Abt about ancient magic, he will have to work hard, though he may perhaps have a little more humour. The classical student, as must now be clear, will find this book a help to other works besides Apuleius.

W. H. D. ROUSE.

EURIPIDE ET SES IDÉES.

Euripide et ses Idées. Par PAUL MASQUERAY.
Paris: Librairie Hachette et Cie. 1908.
8vo. Vol. I. Pp. x+402.

M. MASQUERAY, of the University of Bordeaux, in his book on Euripides has followed M. Decharme in several of his conclusions, but his style, though a little wanting in ease, has a vein of discreet humour which his predecessor lacked. He rarely rises to eloquence: perhaps the only passage where he does this is in his regret (pp. 35-6) for what we have lost in the Greek drama: but his knowledge of the text is thorough, and the book is interesting and full of acute remarks.

What help do we expect from a French scholar in the study of Euripides? In the first place sympathy with a lucid and sincere mind, and with the revolt of Euripides against the popular religion. Secondly, knowledge of the theatre. We expect a Frenchman to approach plays as works of

art which were meant to be acted not read. Thirdly, the local colour which each nation puts into its interpretation of an ancient author, and which, if at times it amuses, is also refreshing.

We find a fuller measure of sympathy with Euripides in M. Masqueray than in M. Decharme: and the relation of Euripides to religion is well described, though at times we miss the caution which is required in interpreting remarks made in a play. To take the crucial instances we must never forget that if Bellerophon utters audaciously atheistic sentiments, he is severely punished in the end. The theatrical sense is not perhaps always so prominent as one would expect it to be in the countryman of Racine: still it is there. And the local colour is not absent; the rodomontades of Peleus in the Andromache recall to M. Masqueray 'les riverains actuels de la Garonne' (p. 273). On p. 27 he compares Euripides at the court of Archelaus to

Voltaire at the court of Frederic II. The only part of this comparison which seems just is the resemblance of Prussia and Macedonia. On p. 143 he gives a characteristically French interpretation of the Orestes: he would have us believe that in justifying the death of Clytemnestra at the hands of her son, Euripides is really thinking of 'all the Athenian hoplites whose wives had been faithless to them during the Peloponnesian war.' And we cannot help smiling when (p. 324) in his enthusiasm for the heroine of the 'Iphigenia in Aulis' he regrets that the poet has not done violence to the legends of antiquity, and by marrying Hippolytus to Iphigenia anticipated the immortal lovers of Shakespeare. May we suggest that Euripides did this in the Andromeda? We know from Lucian what transports were excited by this play, and little as we know of it, we have the most charming line of antiquity preserved to us:

ὦ παρθέν', εἰ σώσαιμι σ', εἴσῃ μοι χάριν;

M. Masqueray has another quality which a Frenchman often lacks: he has consulted English scholars, as is clear from his references to Mr. Hadley and Dr. Verrall. The latter is mentioned four times with disapproval.

The late Mr. Swinburne in his last book called Euripides 'a mutilated monkey.' Whatever this phrase means, it is certain that in the present day, in England, France, and Germany, men's minds are turning away from Aeschylus and Sophocles to Euripides; and it is a curious piece of irony that the translations of Professor G. Murray who has done so much to revive the love of Euripides should reflect the glamour of Mr. Swinburne. The danger at any rate in England is that, pleased with the study of a subtle mind, other subtle minds should under the guidance of preconceived theories, read into Euripides plots and thoughts which would have startled him as a practical dramatic artist.

What is the meaning of this movement? It is due to the modernness of Euripides. M. Masqueray thus describes his attitude to religion (p. 399): 'Il a passé, comme quelques-uns des hommes les plus religieux

de ce temps-ci, une moitié de sa vie à détruire la foi traditionnelle, et l'autre moitié à tâcher de s'en refaire une autre.' Secondly he is a realist: 'Son art est très voisin de notre art par le souci de l'exactitude vivante.' We remember how often in the plays of Euripides the characters say the thing which we should expect them to say in the given circumstances. Thirdly he is full of tenderness: not merely is he 'the most tragic' of the poets, but he has deep and subtle feelings, which are revealed in his treatment of women, slaves, and children. With regard to women M. Masqueray puts it thus (p. 326), 'Il hâtait leur affranchissement par l'attention générale qu'il attirait sur elles.' There is not much that is new in this, but it is put well.

Let us single out some of the more interesting points in the book.

1. Though a sincere lover of the truth, with the consequent tendency to state all points of view on any subject, Euripides is not a systematic thinker. In religion, for example, he follows neither Anaxagoras, nor Xenophanes, nor the Orphics. 'Sur aucun point Euripide n'a jamais eu de théorie arrêtée' (p. 10). And perhaps he was right. 'Peut-être a-t-on le droit de soutenir . . . qu'il vaut mieux peindre par fragments, même si ces fragments sont mal ordonnés entre eux' (p. 13). 'La contradiction est dans l'essence même du génie d'Euripide' (p. 297). It follows, therefore, as our author has pointed out, that care is required in interpreting the fragments of lost dramas. In places he has himself yielded to the temptation which he condemns.

2. Euripides is a believer in what M. Gambetta once called 'la justice immanente des choses.' If he disbelieves in the gods of his day, he believes passionately that there is a principle of justice at work in the world. Let us remark in passing that if this be true it is hard to maintain that Euripides was a pessimist. This point to which M. Masqueray attaches great importance is discussed on pp. 184-189, and he returns to it in his concluding words (p. 402). We wish we could feel certain that he had proved it. We believe he is nearer the truth in the words of *n.* 5 on p. 201: 'Il

s'attachait désespérément à l'idée morale, Socrate aussi. C'est qu'en effet cette idée est inexplicable dans l'homme: elle est ce que nous avons de meilleur en nous: elle est divine.'

3. With regard to death, M. Masqueray (p. 293) thinks that Euripides eventually agreed with Anaxagoras and the epitaph on the Athenians who died at Potidaea;¹ in other words, that death is the dissolution of the elements which compose the human being, 'et que l'âme se perd au sein de l'éther brillant. Devant la mort, sans s'inquiéter de ce qui la suit, Euripide est resté tranquille' (p. 402).

4. Was the *Bacchae* a palinode? With M. Decharme our author thinks not. They agree in finding the key of the play in l. 1348:

ὄργας πρέπει θεὸς οὐχ ὁμοιοῦσθαι βροτοῖς.

He allows (p. 149) that the religion of Dionysus offered him a marvellous subject, and that he treated it with an ardour surprising at his age. The explanation, however, is that the skill and suppleness of his style at the end of his life were so extraordinary, that he could defend opposite theses with an equal appearance of conviction. And we must allow that it is of the essence of a great playwright to be able to lose himself in the characters and situations he describes. Still it is tempting to expect something positive from an old man, and it is hard to believe that the choruses of the *Bacchae* glow with a supposititious fire.

5. How are we to explain Euripides' attitude to women? How is it that his plays contain so many great heroines, and so many attacks on the female sex? M. Masqueray refuses to accept the comic gossip about our poet's home life: with M. Decharme he is sceptical as to the existence of Choerile. He thinks that in the fifth century B.C. women at Athens had faults which they lost later, due to the subordinate part which they were allowed to have in the life of the time. This position he develops very sensibly at some length (pp. 300-326).

Perhaps the most interesting chapter is

¹ It is a pity the words of this epigram are not quoted.

the fifth, in which the author analyses with much subtlety the characters which Euripides assigns to Agamemnon, Menelaus, Odysseus, and Helen, or rather his two Helens. He is more severe than M. Decharme on the Euripidean prologue, but is disposed to defend the use of the 'deus ex machina.' A criticism which may contain a useful hint is to be found on p. 80. M. Masqueray is examining the curious speech which Hecuba makes (l. 585) on hearing of Polyxena's death, 'On se rend bien compte de la façon dont il travaillait. Il exprime une idée générale qui en amène une autre. Celle-ci en provoque une troisième, une quatrième. Le sujet véritable s'éloigne. On ne le voit plus. Brusquement le poète ouvre les yeux: il s'aperçoit qu'il s'est égaré. Il le dit tout haut, comme s'il se parlait à lui-même. Un autre bifferait la digression. Lui, il la conserve, et comme il est franc, même sans qu'on l'en prie, il nous déclare qu'elle ne vaut rien.' We cannot help recalling the words of Heming and Condell in the *First Folio*: 'His mind and hand went together; and what he thought, he uttered with that easiness, that we have scarce received from him a blot in his papers.'

In some small points we find occasion to criticise M. Masqueray. He argues on p. 30 that Aeschylus, Sophocles, and Euripides have survived their rivals because they wrote more. The facts quoted in n. 2 do not support this theory. In the list of famous plays on p. 34 which we have lost, we miss the *Telephus*, which must have been one of the most characteristic. On p. 152 he translates *εἴπερ*, 'si du moins il est vrai,' in *Iph. Aul.* 1556. We should prefer to render it by 'since,' in which case the argument of M. Masqueray falls to the ground. On p. 275 n. 1, he does not recognise that the ordinary tragic sense of *εἶπερ* is 'to go.' On p. 336 he mistranslates *Phoenissae* 441, 'elle m'a permis de conduire ici une nombreuse armée.' *ἀγὼ μεθήκω* can only mean 'which is my object in coming here.' On p. 341 he finds in *Bacchae* 717 a far-fetched parallel to the *αὐτοργγός* of the *Electra*. The explanation of *Ion* 1523 suggested on p. 130 would spoil the climax of the play, and

make nonsense of Creusa's impassioned reply.

What is the cardinal truth about Euripides? M. Masqueray has told us (p. 197), 'Il a été un poète tragique, et n'a jamais voulu être autre chose.' We will allow that in him the dramatist overtopped the poet, and that he has faults, though many of them are due to the statuesque character of Greek tragedy, and others are those of the age in which he lived. But the great fact is that, like Shakespeare, he wrote to please and to succeed.¹ Any theory is wrong which makes him aim primarily at any other object than the tragic crown, though no doubt he said a good many things by the way which made people think. And the moral is: let us get as many of his plays acted as possible. They

are meant to be acted, not to be read: then you will see at once if you are meant to sympathise with Pentheus in the *Bacchae*, or with Clytemnestra in the *Electra*; and then, not before then, will you understand the greatness of the man's art.

It has been said lately,² the final question to be put about a poet is this: has he increased our sense of the value of the noble things of life? What are the things of whose value Euripides has increased our sense? They are intellectual truth, moral courage, self-sacrifice, the love of country and the duty of defending it, hatred of war, contempt for the game of party politics, the greatness of our common humanity, the possibilities of feminine devotion, the power of love in life.

A. H. CRUICKSHANK.

Winchester College.

¹ M. Masqueray suggests that his dislike for athletes was due to his jealousy of their popularity (p. 360).

² *Times Lit. Suppl.*, April 15, 1909.

SHORT NOTICES

S. Aureli Augustini Scriptorum contra Donatistas. Pars I. recensuit M. PETSCHENIG. Vienna: Tempsky, 1908. Pp. xxiii + 387. M 13.

THE Vienna edition of St. Augustine is now making rapid and satisfactory progress. The *Corpus* was seen at its worst in one or two of the earlier volumes, but the present workers on Augustine may be trusted. The anti-Donatist writings are to occupy three volumes, of which this is the first, and are entrusted to Michael Petschenig, who edited Victor Vitensis for the same series as far back as 1881, and he acknowledges the help of A. Engelbrecht. The volume contains three of St. Augustine's productions. The first is the *Psalmus contra partem Donati*, delightful doggerel in lines of eight trochees, all of which end in -e or -ae. The Saint wrote them, as he says, 'non aliquo carminis genere,' lest he should have to use uncommon words, and so defeat his purpose of warning the illiterate against Donatism. The MSS.

are not very good nor very early, and betray omissions as well as errors. The poem would reward study from the point of view of pronunciation as well as in other respects; but emendation, metrical or otherwise, might be as dangerous as in the case of Commodian, who is now happily relegated to another country and a later generation than Augustine's. Next come the three books, *Contra Epistolam Parmeniani*, where again the attestation is not very good, the best authority being a Cassinese MS. of the eleventh century. It is followed by the *De Baptismo*, even more important for the text of Cyprian than for its own sake. It is in the famous Escorial MS. of the sixth century, which came to Spain from Spanheim, near Mainz, and in a Laudian MS. at Oxford of the early tenth, which came from Eberbach in the same neighbourhood. An accumulation of slight differences, such as transpositions, leads Petschenig to conclude that it is not a copy of the earlier MS., but very faithfully represents an original coeval with it,

the common archetype of this last and of the Escorial MS. ascending very nearly to the days of Augustine. Petschenig says nothing as to the scriptorium in which the Escorial MS. may have been written. In fact his critical preface, though not inadequate, is much slighter than is usual in the *Vienna Corpus*. In these two treatises St. Augustine is in his most business-like mood, neither eloquent nor conversational, and therefore the language does not offer much that is striking, though the excellent evidence for orthography makes the *De Baptismo* very instructive. But we shall not know Augustine as a writer till this edition is crowned by an adequate grammatical index.

E. W. WATSON.

Christ Church, Oxford.

UNIVERSITY OF NEVADA STUDIES.

University of Nevada Studies. Vol. I. No. 2. 1908.

THIS publication contains four studies by J. E. Church, Jr., of which the first is a sympathetic account of the writer's teacher, the lamented Prof. Furtwängler, with a characteristic photograph of the professor as he sat resting without his coat in the monastery of Aegina. The second and longest is on the identity of the child in Virgil's fourth *Eclogue*, in opposition to Prof. E. K. Rand, who is an ardent supporter of the claims of a son of Pollio. The main argument here is the devotion of the poet to the family of the Caesars, and the impossibility that 'the royal son in the Pollio' can be other than a Caesar. With this a part author of the volume entitled Virgil's *Messianic Eclogue* must naturally agree, and it is pleasant to find that Mr. Church had formulated his argument before he had seen that volume, which was generously sent him by his opponent 'in order that I might not be lonesome in my obstinacy.' The third paper is a fully satisfactory disposal of the view that in *Aeneid* I. 249, 'placida compostus pace quievit,' Virgil is representing Antenor as resting in the tomb, and not in peaceful re-

tirement after a strenuous life. It contains interesting examples of the use of *pax* and *componere*, in literature and sepulchral inscriptions, in both these senses; but with the result that *pax* cannot be proved to have been used of rest in death till after Virgil's time. The fourth paper is a discussion of the puzzling couplet in Propertius IV. 3. 47-48:

Nec me tardarent Scythiae iuga, cum pater altas
Africus in glaciem frigore nectit aquas,

where Mr. Church defends the MS. reading *Africus*, on the ground that south winds may be violent and even cold (as *auster* is *frigidus* in Propertius II. 26-36). So far so good. It is perhaps better to let *Africus* stand, as no emendation is convincing; but the word *pater* is still a difficulty, and the ingenious attempt here made to improve on it will hardly recommend itself to editors.

W. W. F.

THE DEATH OF VIRGIL.

The Death of Virgil: a dramatic narrative.

By T. H. WARREN, M.A., Hon. D.C.L.,
President of Magdalen College, Oxford,
Vice-Chancellor of the University.
Oxford: B. H. Blackwell; London:
John Murray, 1907, 3s. net.

WE are told that Virgil dying at Brindisi desired to commit his imperfect epic to the flames, but was overruled by those about him. This scene has given Mr. Warren the groundwork of a 'dramatic narrative' in verse, in which the scraps of tradition, scanty but sufficiently definite, about Virgil's life and personality are skillfully interwoven with such indications of his mind and purpose as his own work reveals. The writer is soaked in Virgil and Virgilian lore. The result is a presentation of the poet and his art more real and more pleasing than formal literary history can create. The method is that of Browning, and so in places is the manner: e.g. (a translation from Donatus):

How will they deal with all I left uncertain . . .
Mere stop-gap stuff, provisional scaffolding,
Where the pure Parian pillars were to come?

Surely here the ghost of Browning moved

the pen. But it would be untrue to imply that Mr. Warren's work is imitative. His blank verse is never tame, and has much variety of movement. Virgil is still a magician, as he was in the Middle Ages, and all under his enchantment will be grateful for this tribute to its power.

H. RACKHAM.

Christ's College, Cambridge.

SOME SCHOOL BOOKS.

The Syntax of High-School Latin, by L. Byrne (Chicago University Press, 83 cents, post free). *Latin Prose Composition*, by W. R. Hardie (Arnold, 4s. 6d. net). *Select Epigrams from the Greek Anthology*, by J. W. Mackail (Longmans, 2s. net). *Hellenica Oxyrhynchus cum Theopompi et Cratippi fragmentis*, by B. P. Grenfell and A. S. Hunt (Clarendon Press). *C. Plini Secundi Epistolarum. Libri IX., Epp. ad Traianum, et Panegyricus*; recensuit R. C. Kukula (Teubner, M. 3; cloth, M. 3.60). *C. Plini Epistolae Selectae* (Vienna, Graeser, k. 2.40; text only, k. .80). *Griechischer Lyriker im Auswahl*, von A. Biese (Leipzig, Freytag, and Vienna, Tempsky, two parts, M. 1.20). *Plutarch: Aristides*, by J. Simon (Teubner, two parts, text and notes, M. 1.80). *Virgil's Aeneis nebst ausgewählten Stücken des Bucolica und Georgica*, W. Klonček (Freytag, Tempsky, M. 2.50). *Sophocles, Oedipus Tyrannus*, by A. Lange (Berlin, Weidmann, M. 1.80). *Colloquia Latina from Erasmus and Altera Colloquia Latina*, by G. M. Edwards (Cambridge University Press, boards, 9d. each). *Caesar Imperator*, by J. W. E. Pearce (Dent, 1s. 4d.). *The Famulus of Terence*, edited by J. Sergeant and A. G. S. Raynor (Clarendon Press, 2s.). *The Agricola of Tacitus*, by A. R. Stuart (Macmillan Company, 40 cents). *Livy IX.*, by W. B. Anderson (Cambridge Press, 3s. 6d.). *Thucydides III.*, by E. C. Marchant (Macmillan, 3s. 6d.).

MISS BYRNE has made an attempt to do for syntax what Mr. Lodge did for vocabulary: she has analysed the syntax of the books which appear to dominate American schools, Caesar *B.G.* 1-5, Virgil *Aen.* 1-6, and six speeches of Cicero. About 50,000 facts are tabulated, and a glance at the tables of statistics must certainly surprise anyone. Thus the impersonals *miseret* etc. only occur fourteen times, *interest* three times, the abl. of comparison twenty-two, *ne* and 2nd pers. subjunc. never; by far the commonest subordinate construction is the dependent question. The tables are very instructive for deciding what constructions to use early in teaching Latin; but we really need something more, since these books are not everything. For the teacher, however, who wants to work in the right way, this book is indispensable.

Mr. Hardie's book will be highly useful in more

advanced work, both to the learner and the teacher; for it contains a number of hints on style and idiom which have not been given before, or at least have not been so well put. An instance is the distinction between *habeo* and *est mihi*. There is also a good selection of passages for translation.

A few welcome texts may next be mentioned. Mr. Mackail has published the Greek text of his charming selections from the Anthology. The schoolboy will have at last a collection of the best epigrams, which will open to him a new field of pleasure and profit; and the scholar will carry it about in his pocket. The more advanced student and the historian will be grateful for a reprint of the Oxyrhynchus historical fragments, over which there has been so much controversy, together with the remains of the authors to whom one or other scholar has assigned them. A handy text of Pliny has long been wanted, and Messrs. Teubner have published one; while the same editor (R. C. Kukula) has edited for Graeser of Vienna a selection from the epistles, chosen for their bearing on life and letters under the Empire, in two forms, the plain text, and text with German introduction and commentary. We recommend this edition. The notes are scholarly and useful for those who can read German, and the text is admirably printed, with good margins. A handy practical edition of select Greek lyrics comes from Professor Biese. The authors include all those of importance, amongst whom we may name Tyrtaeus, Simonides, Solon, Theognis, Alcman, Alcaeus, Sappho, Stesichorus, Anacreon, Bacchylides, and the tragedians, with a number of epigrammatists. Plutarch's *Aristides* is also published by Teubner. The print is as clear as German Greek type can be, but it is not so good as the Pliny by a long way. The Virgil text may be useful to those who prefer a selection, but the Oxford complete text is superior in every way, and not much dearer; this contains, however, a dictionary of proper names. The *Oedipus Tyrannus* is not well printed, but it contains a pamphlet of notes in a pocket which some may be glad to have.

Amongst English books, four deserve special mention. The *Famulus* is Terence's Eunuch, purged and shortened, and provided with brief practical notes. The play is easy to understand, and it is a good school book. Another good book for beginners is Mr. Pearce's *Caesar Imperator*, which is written in simple Latin on the lines of Arnold's *Basis Latina*. The other two are Mr. Edwards's *Colloquia Latina* and *Altera Colloquia* from Erasmus: these are bright, easy, and interesting to the schoolboy.

Mr. Stuart's *Agricola* has a number of improvements in the text from the Jesi MS. The book is otherwise useful, although the notes are not altogether such as would be required in English schools.

Mr. Anderson's *Livy IX.* is a more ambitious piece of work, and shows originality of treatment, besides a very thorough examination of all diffi-

culties. It is well suited for the University student. The same may be said of Mr. Marchant's *Thucydides III.*, which contains a good article on the style and diction of the author, and notes brief and to the point. It is interesting to see that Mr. Marchant is no believer in the doctrine of adscripts; perhaps we may hope that that unfortunate doctrine will soon be forgotten.

WIENER PALIMPSESTE.

Wiener Palimpseste herausgegeben von JOSEF BICK.
1 Teil: Cod. Palat. Vindobonensis 16, olim Bobbiensis. (Sitzungsberichte des Kais. Akad. der Wissensch. in Wien, Phil.-Hist. Klasse, 159 Band, 7 Abhandlung.) Wien: Alfred Hölder. 1908. Pp. 116.

THIS series will give a detailed account of the many palimpsests, some of them still unknown to scholars, which are preserved in the Imperial and Royal Library of Vienna. The present instalment is an elaborate description, with full transcripts and six photographs, of the celebrated palimpsest, or rather bundle of palimpsests and other parchments, containing fragments of Lucan, Pelagonius, Dioscurides, the Latin New Testament, and an apocryphal 'epistula Apostolorum' which exists also in Coptic.

THREE TRAGEDIES OF SENECA.

Three Tragedies of Seneca. By HUGH MACMASTER KINGERY, Ph.D. New York: The Macmillan Company. 1908. Pp. 310.

TO-DAY, while no one would attempt to claim for Seneca's plays much more than a tithe of the attention and admiration which they enjoyed in the Middle Ages, there can be no doubt that these

plays are overmuch neglected, and deprived of that position among the minor works of Latin literature to which they have a just title. This is the way in which Professor Kingery advocates their cause in his Preface: 'It has been the fashion to dismiss the Senecan tragedies airily as unworthy of serious attention; but such criticism seems to have been based in most cases on slight first-hand acquaintance with them. Undeniably they have their faults, yet have withal a real interest and value, first as the sole remains of an important branch of Roman literature, second for their own content and style, and third for their direct and powerful influence upon the English drama of the Elizabethan age. Most of them, furthermore, may be compared directly with their Greek originals, an advantage we do not enjoy in studying the Latin comedy.'

This little edition of three typical plays, the *Hercules Furens*, the *Troades*, and the *Medea*, is put forth, not for the scholar who delights in the more brush-grown by-paths of Latin syntax and text-criticism, but for the immature student, who, after tasting the joys of Cicero, Livy, Virgil, and Catullus, craves a general and necessarily somewhat superficial knowledge of the whole field of Latin literature. The Introduction deals with such themes as Tragic Literature at Rome, Greek Models, Stage Setting, The Question of Authorship, Seneca's Life, and Versification. The text, based on that of Leo's edition (Berlin, 1879), with a few changes adopted from Richter (1902), is provided with accents, like most editions of Plautus and Terence. The notes are brief and clear, and at times illuminated by originality. The frequent references to Horace, Virgil, and Ovid impress upon the student the great influence which these poets exerted upon Seneca. As a whole, therefore, this modest volume seems to be admirably adapted to the uses for which it is intended.

HAROLD L. CLEASBY.

NOTES AND NEWS

LAST December the Headmaster's Conference adopted a report of their Committee, recommending a revised curriculum for preparatory schools. There has since been an informal meeting of those members who were in favour of the curriculum, with a view to carrying it out. The proposals came to this, that more time was to be given to English and French, and that these subjects were to be taken into account in the entrance and scholarship examinations.

The object of these proceedings was to lighten the work of the preparatory stages;

it is hoped to achieve this effect by adding to the entrance and scholarship examinations. The crux of the whole problem is, as everyone knows, Greek: this subject was not touched on in the discussions.

In connection with this question we may call attention to the Board of Education's Buff Book on the teaching of Classics in Germany. Much may be learnt from this book; one lesson is driven home by Mr. Headlam, that a proper system of education ought not to have a break in the middle.

The *Classical Journal* for April has a paper

by Mr. G. L. Hendrickson on the interpretation of Horace's ode, *Integer Vitae*. He takes the view that the first line means true and faithful in love, thus giving it point in its context. Like so many other favourite quotations, this line is always quoted in a different sense from what seems to have been meant by the author.

Atene e Roma (November to December, 1909) has a very neat verse translation of Menander's *Epitrepontes*. In the first number of 1910, A. Majuri discusses the poems of Theodorus Prodromus (Legrand, *B. G. V.* i. 38), in which he sees not fact but fiction, a sort of mime, the sorrows of domestic life, monastic disorders, and other such scenes.

ARCHAEOLOGICAL NOTES AND NEWS

[The Editors will be glad to receive contributions to this column.]

TIRYNS.—Dr. K. Müller on February 2 communicated to the German Archaeological Institute the results of the last two seasons' work at Tiryns. Starting with the view of ascertaining the existence of any earlier remains at a lower level not reached by Schliemann or Dörpfeld, their efforts were rewarded by unearthing a palace of the early Mycenaean Age. It appears to have been a comparatively small building, without any of the more imposing features of the later palace, such as the galleries and the fortified approach. At a deeper level were found traces of a still earlier settlement, with burials in cist tombs and houses of oval form, like the primitive structures of Orchomenos and Olympia. Among the finds were fragments of *πίθοι* and pre-Mycenaean glazed pottery; also at a higher level, some Bügelkanne or false-necked jars, one with light patterns on dark ground of 'Middle Minoan' type, others with painted linear signs on the handles. Some new details as to the later palace were brought to light, such as the exact position of the altar in the great court, the drainage system, and the painted decoration of the Megaron, with the base of the royal throne. Outside the citadel were found traces of a lower town of roughly-built houses, with pottery of pre-Mycenaean date, and also Early Iron Age tombs with pottery painted in a local geometric style.

SPARTA.—In a paper read at the British School at Athens on February 25, Mr. Wace dealt with the excavation of the supposed Menelaion at Sparta. It has been completely uncovered and its plan can be

restored, but there is so far no evidence to identify it certainly with the sanctuary of Menelaos and Helen at Therapnae. The shrine appears to have been rebuilt after the earthquake of 465 B.C. In the lowest *stratum* fragments of late Mycenaean pottery were found; above these were objects of geometrical and Orientalising styles; the next level was of sixth-century date. Hard by was found a deposit of votive objects, including pottery of 'Laconian II.' style, and figures of bronze, lead, and terra-cotta. Mr. Wace pointed out the significance of the discovery of Mycenaean pottery on this spot, as indicating the site of Homeric Sparta.

NORTH GREECE.—Mr. M. S. Thompson has excavated a prehistoric site near Lianokladhi, in the Spercheios Valley, with three clearly-marked *strata*. The lowest contained Neolithic hand-made pottery with decoration in red on white ground, not identical with that found in Thessaly, but a peculiar local fabric with unusual technique, the red being applied all over the white slip and scraped away to produce the patterns. In the second *stratum* was hand-made pottery with lustrous black glaze, corresponding to that found at Orchomenos; in the third was a hitherto unknown variety with geometric designs in black paint, contemporary with the later Mycenaean Age, also a house containing six *πίθοι*. No metal objects were found, but flint implements in all three *strata*.

At a meeting of the Society for the Promotion of Hellenic Studies on Tuesday,

February 15, Miss Jane Harrison read an illustrated paper on 'The Myth of Zagreus in relation to primitive initiation ceremonies.' After recapitulating the elements of the somewhat preposterous story—the protection of the infant, his capture and destruction by the Titans, and his resurrection to life, Miss Harrison expressed her dissatisfaction with the conventional explanation of the myth, which had disregarded the primitive ceremonies on which it was based. She denied that it was a nature-myth of the 'John Barleycorn' type, signifying the death of nature in winter and revival in spring, and explained it as a parable of the putting away of childish things (as exemplified by the toys brought by the Titans) on reaching man's estate. Curious ceremonies, closely resembling the details of the story of Zagreus, were practised in New South Wales, in which boys at that period had to undergo a mock death.

The paper was discussed by Dr. L. R. Farnell and the Rev. A. G. Bather, and Mr. W. C. F. Anderson illustrated one point by a practical exhibition of the use of the 'bull-roarer' for producing terrifying sounds at initiation ceremonies.

At a recent meeting of the American School at Athens Professor D. M. Robinson described a mould for making terra-cotta statuettes found at Corinth, and representing the bust of the Athena Parthenos. The type is instructive, as giving details of the ornaments on the helmet, supplementing the evidence of the gold medallions from Kertch. The mould is probably of the Hellenistic Age.

Mr. G. W. Elderkin suggested an explanation of the irregular arrangement of doorway and windows in the Pinacotheca of the Propylaea. It appears to be an intentional refinement on the part of the architect, for the effect of the façade to a visitor ascending to the Acropolis, to whom, when seen from below the bastion of the Nike Temple, they appear to be symmetrically placed.

Mr. B. H. Hill described his researches into the question of the earlier Parthenon, and criticised Dörpfeld's reconstruction, on the ground that he had restored the steps of the *crepidoma* too high, and the blocks assigned by him to the stylobate were now shown to be really the steps. It could also be shown that the temple had only sixteen by six columns.

VERSIONS AND TRANSLATIONS

TO BRITISH FREE TRADERS.

BROTHERS, I come, a spirit from the dead,
To tell the tale of England that I knew;
If you are doubters, pray forgive what's said
In praise of England. You are English too.

J. W. WELSFORD.

ΤΟΙΣ 'ΕΛΕΥΘΕΡΟΥΣΙ ΤΗΝ 'ΕΜΠΟΡΙΑΝ.

"Αγγλικός εἰμι, φίλοι, φθιμένων δ' ἐξ ἡκω
ἐγερθεῖς
τὰς πατρικὰς ἀρετὰς, οἶδα γὰρ αὐτός, ἱρῶν
εἰ δέ τι νῦν δοιάσῃ, ἐμὸν ξύγνωντε λέγοντι
μῦθον, ἐπεὶ χυμεῖς "Αγγλικοὶ ἐστε, φίλοι.

R. C. SEATON.

A SONNET FROM CATULLUS.—XXXI.

HALF-ISLET Sirmione, gem of all
The isles, which God of sea or God of
mere
Upholds in glassy lake or ocean drear,
On thee with heart and soul my glances
fall.

Scarce can I think me safe when I recall
Bithynia's plains afar, and see thee near.
Ah, what more joyous than the mind to
clear
Of care, and burdens lay aside that gall!

By distant travail worn we win our hearth,
And on the long-wished couch siesta
take:

This is the one reward for those who
roam.

Hail, Sirmione fair! Greet me with mirth.
Be mirthful, Lydian waters of the lake!
Laugh out, ye realms of merriment at
home!

J. WIGHT DUFF.

Armstrong College, Newcastle-on-Tyne.

CORRESPONDENCE

To the Editor of THE CLASSICAL REVIEW.

SIR,—I can only be grateful for Mr. Lyttelton's careful and detailed criticism of one part of my scheme. He could not be expected to look at it in the light of the other parts; but, when it is so looked at, I trust that the criticism loses some of its force.

On the matter of fact, how much time is actually taken in composition? Mr. Lyttelton's one hour a week is a great surprise to me, and I am thankful to hear that it is so little; even now, I can hardly believe that it applies, in most schools, to the great mass of the boys who are not told off to non-classical subjects. But (1) he can only mean the hour in school: there is the time taken in doing the piece out of school, and that may be a great deal; (2) there is the time taken in other kinds of composition, for the boys who do it; (3) most important of all, the 'hour a week' stage comes late in the boy's time. 'Up to fourteen, all boys must do sentences or elementary prose.' I presume that these boys have begun at some age not later than ten, perhaps at eight. Now, 'sentences' must involve the learning of grammar, as things are now; the two together represent a very much larger slice out of a boy's first four or even six years of his Latin time than 'one hour a week.'

By 'learning grammar' I mean the learning of inflexions by heart, to be carried in the memory when they are not present in a text. I never proposed to dispense with the other kind of grammar, the knowledge of inflexions *ad hoc*, when you come to them. Mr. Lyttelton does not think that this can be got without the old list-and-paradigm knowledge, but he does not allow for two or three points. (1) The boy is to do a much greater quantity of reading from the beginning than he does now; that reading will give familiarity with the ordinary

inflexions. Of course, the master must assist it. 'Nulli. How is that different from *boni*? What other datives like that have we come to this week?'

(2) The boy is always to have the grammar by his side and refer to it in saying his lessons and in examination, just as much as in preparation. So far as prose may be retained, he is to have it for prose also. The thought to have answered *Thamus* that the book does not weaken the memory; it sets it free for better things. (3) (A point which I omitted in *How to save Greek*). A great deal of the work of making the language familiar can be done by oral practice, in reading aloud and learning repetition, with careful and even exaggerated attention to rhythm and word-grouping and emphasis. Repetition is not a burden if the passages have been very lately translated and read aloud. This does not involve the great drawback of the conversational method, the fixing of the boy's mind on what he has to say instead of what the author has to say. (4) I desire boys to begin Latin later than they do now, when their minds are more mature.

This last point leads to a difference between us which I suspect to be fundamental. Mr. Lyttelton is apparently content to go on teaching Latin to boys who, in my opinion, ought not to be learning it at all (and *a fortiori* not Greek). When I wrote (*How to save Greek*, p. 11) that I proposed to begin Latin later than we do now, at about eleven or twelve (of course with an earlier and later margin for quick and slow boys), and that a literary preparation for it should precede in English history, English literature, Scripture, and so on, and if possible in ancient history and literature (and I ought to have added a linguistic preparation in some modern language), I ought to have stated explicitly what I meant implicitly, that this preparation should also be a sieve to sift out the boys

who have not linguistic capacity enough to learn to read Latin, and literary capacity enough to be interested in it.

Mr. Lyttelton apparently puts these boys at 70 per cent. of the whole. 'We should achieve it (the 'contact with the life of Greece and Rome') 'more successfully with 70 per cent. of the school-boys if they read English books about Greece and Rome.' 'Many boys never get beyond this stage if their teachers are aiming at grounding them soundly in the rudiments of Latin.' 'A boy who will never know at which end of any sentence to begin.' Apparently, Mr. Lyttelton thinks that this percentage is fixed by nature, and still desires to go on teaching them. If he is right, I should say that we ought to drop Latin altogether, and a *fortiori* Greek, except for the 30 per cent., not merely to leave off early, but never to begin.

But is not it possible that his figures condemn our method rather than the capacities of the boys? Grammar and prose have failed, *ipso iudice*, except with 30 per cent., to produce the results which alone make it worth while to teach Latin at all. Suppose we try what we can do without them. Sift out the incapable, first on the easier subjects that come before Latin, then in the first year of Latin itself; they will not be Mr. Lyttelton's 70 per cent., I trust not 20, certainly not more than 30. Teach the capable majority, with an eye to 'great literature' and to the principles of 'history and politics' from the beginning. 'Extensive culture' of the language first and for everybody; 'intensive culture' second and for those who have the gifts for it. When we have done that for a generation, see what our percentage of success and failure will be. It cannot be worse than that which Mr. Lyttelton confesses.

On a kindred question, I suspect that we differ just as absolutely. Mr. Lyttelton contemplates the continued existence of Pass men at the Universities. I care for their abolition, at all Universities alike, even more than for the universal retention of Greek in two Universities. To secure that, I would admit Greekless Honour men to Oxford and Cambridge, if that is the price that must be paid. But I hope for better things.

Both these questions—what boys are to be taught Latin, and what men are to be admitted to the Universities—are parts of a much wider question. What are the places of the clever boy, the ordinary boy, and the stupid boy, in a national system of education? That is happily too wide for the *Classical Review*. But I am afraid we cannot escape the duty of thinking about it.

T. C. SNOW.

HORACE, ODES, BOOK I. 5.

To the Editor of THE CLASSICAL REVIEW.

SIR,—Perhaps you would admit into your learned journal the suggestions of an amateur who has loved his Horace for fifty years. To come to the point at

once, what is the meaning of *multa in rosa* and *grato sub antro* in the first lines of this ode, which has generally been regarded as one of the most perfect in Horace. A literal translation might be, I suggest:

'Pyrrha, what slim and graceful lad [*gracilis*=the French *gracile*] well oiled with fragrant unguents, now wooes thee ardently beneath a pleasant bower (festooned) with many a rose.' The *antrum* referred to is not a natural cave, but a bower or grot, or something half bower, half grot artificially constructed. If *antrum* is construed to mean a natural cave or grot, then *sub antro* must mean, strictly speaking, underneath and not within it, though Ovid uses *Idaeis sub antris* loosely.

I think that the prepositions *in* and *sub* are 'determinants' as to the true meaning of the passage, and submit that my suggestion is the only construe which gives them their grammatical and proper force. Even the *curiosa felicitas* of Wickham fails him here. When I read, 'What delicate stripling is it, Pyrrha, that is now wooing thee on the heaped rose leaves in some pleasant grot?' I picture to myself a golden-haired damsel lying on a bed of rose leaves (6 × 5 × 2 feet) in the embrace of a perfumed youth in a natural cave within the walls of Servius, and rub my eyes, and ask am I awake or dreaming? Now there were no natural caves in Rome, with the possible exception of the *Tullianum*, which was scarcely *gratum*, and some holes in the tufa. Nor were there any outside Rome until you reached *Tibur* (16 m.), where the limestone formation begins. And Horace was not referring to some rustic Pyrrha near his farm on the Sabine hills. On the other hand, there were cave-like summer-houses or bowers, and some were probably partly grottoes, in the public gardens over *Tiber* and in the open spaces (*campus et cereae*) elsewhere. And there were doubtless bijou bowers in the gardens of Maecenas on the Esquiline, in one of which Horace may have 'meditated this trifle,' and possibly been 'urged' ineffectually on some previous occasion, when he hung up his dripping garments to dry for another farewell performance.

According to my suggestion *sub antro* will receive the same construction as *sub arta vite bibentem*. There is a delightful Old English garden at Golder's Hill, Hampstead, in which will be found bowers of both kinds. There is an open arbour where a vine is trained over a framework of timber. There is also a bower, the interior of which is like a cave, where roses and other plants are trained in like manner over a timber framework. Opposite to the mouth of this cave is a fountain, simple yet tasteful (*simplex munditiis*), which diffuses a refreshing coolness in the summer-time. And within it I have sometimes heard in the twilight the *lenis susurri* of which the poet speaks. And all this quite Horatian in Happy Hampstead!

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BOOKS RECEIVED

Publishers and Authors forwarding books for review are asked to send at the same time a note of the price.

** * Excerpts and Extracts from Periodicals and Collections are not included in these Lists unless stated to be separately published.*

- All-Celtischer Sprachschatz.* Alfred Holder. Neunzehnte Lieferung. Nachträge zum I. Bande (c. 47-307). Leipsic: B. G. Teubner. 1910. 10½" x 7". Pp. 514-767. M. 8.
- Aristophanes, Peace.* Translated into corresponding metres by R. F. Patterson. London: David Nutt. 7" x 5". 1s. net.
- Aristote, et l'Idéalisme Platonicien.* Par Charles Werner. Paris: Félix Alcan. 1910. 9" x 5½". Pp. xii + 370. Fr. 7.50.
- Athenische Mitteilungen.* Band XXIV. Drittes Heft. Mit Tafel vi-xxiv. Athen: Beck and Barth. 1909. 10" x 6¾". M. 12.
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- Bruck (E. F.) Zur Geschichte der Verfügungen von Todeswegen im artgriechischen Recht.* Breslau: Marcus. 1909. 9" x 6". Pp. vi + 42. M. 1.80.
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- Burnham (J. M.) Commentaire anonyme sur Prudence, d'après le Manuscrit 413 de Valenciennes.* Paris: Alphonse Picard et Fils. 1910. 10" x 6¾". Pp. 300.
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- Dante (Divine Comedy)* Translated by H. F. Carey. Revised, with an Introduction by M. L. Egerton Castle. London: George Bell and Sons. 1910. 7" x 4¾". Pp. xxii + 515. Cloth, 3s. 6d.
- Delos, Exploration Archéologique.* Faite par l'École Française d'Athènes. 2 vols. Paris: Fontemoing and Co. 1909. 14" x 11". Pp. 42 and 76. With many plans, plates, etc.
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- Erasmus (Letters of).* Vol. II. By P. S. Allen. Oxford: Clarendon Press. 1910. 9½" x 6". Pp. xx + 604, with two portraits in photogravure and three facsimiles. Cloth, 18s. net (\$5.75).
- Euripides, Iphigenia in Tauris.* Translated into verse by Gilbert Murray. London: George Allen. 1910. 7½" x 5". Pp. xii + 105. 2s.; cloth, 1s. net.
- Fimmen (Diedrich) Zeit und Dauer der Kretisch-Mykenischen Kultur, mit einer Synchronistischen Tabelle.* Leipsic: B. G. Teubner. 1910. 9½" x 6". Pp. 104. M. 3.
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- Gelzer (Matthias). Studien zur Byzantinischen Verwaltung Aegyptens.* Leipsiger Historische Abhandlungen. Leipsig: Quelle and Meyer. 1909. 9" x 6". Pp. 107. M. 3.50.
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- Hermathena (No. XXXV.)* Dublin: Hodges, Figgis, and Co. 1909. 9" x 6". Pp. 271-498. 4s.
- Hogarth (D. G.) Accidents of an Antiquary's Life.* London: Macmillan and Co. 1910. 9" x 6". Pp. x + 176, with 40 illustrations. Cloth, 7s. 6d. net.
- Horace (Odes) Rendered into English Verse; with other Verses and Translations.* By F. L. Latham. London: Smith Elder and Co. 1910. 7" x 5". Pp. 257. Cloth, 6s. net.

- Hunt* (A. S.) *Oxyrhynchus Papyri VII*. Edited, with translations and notes, by A. S. H. With 6 plates. Egypt Exploration Fund. 1910. 10½" x 9". Pp. xii + 270. Boards, 25s.
- Lawson* (J. C.) *Modern Greek Folklore and Ancient Greek Religion: A Study in Survivals*. Cambridge: University Press. 9" x 5½". Pp. xii + 620. Cloth, 12s. net.
- Livy* (Book IX.) Edited, with Introduction and Notes, by T. Nicklin. Oxford: Clarendon Press. 1909. 7½" x 5". Pp. 120. Cloth, 2s. 6d.; or with vocabulary (pp. 170), 3s.
- Lowe* (W. D.) *Caesar in Britain: Selections from the Gallic War*. Illustrated. Oxford: Clarendon Press. 7" x 4½". Pp. 95. Paper boards, 1s.
- Lucretius* (De Rerum Natura, Book V.) Two parts complete in one vol. By W. D. Lowe. Oxford: Clarendon Press. 1910. 7½" x 5". Pp. 92 + 68. Cloth, 3s. 6d. (90 c.).
- Milligan* (George) *Selections from the Greek Papyri*. Edited with Translations and Notes. Cambridge: University Press. 1910. 7½" x 4¾". Pp. xxxiv + 152. Cloth, 5s. net.
- Missions Scientifiques et Littéraires* (Nouvelles Archives) *Choix de Rapports et Instructions*. Tome XVII., Fascicule 4. Paris: Imprimerie Nationale. 1910. 10" x 6¼". Pp. 75-236.
- Morgan* (Morris H.) *Addresses and Essays*. New York: American Book Co. 7½" x 5". Pp. 275. Cloth.
- Müller* (Ericus) *De Graecorum deorum partibus tragicis*. 9" x 6¼". Pp. viii + 146. M. 5.20. Religionsgeschichtliche Versuche und Vorarbeiten. VIII. Band, Heft 2 and 3. Giessen: Alfred Töpelmann. 1910.
- Myers* (C. S.) *The Taste-Names of Primitive Peoples* (Journal of Psychology, I. 2, 1904). Cambridge: University Press. Pp. 117-126.
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- Perugia*, History of. By William Heywood. Edited by R. Langton Douglas. With 21 illustrations. London: Methuen and Co., Ltd. 8½" x 5½". Pp. xi + 411. Cloth, 12s. 6d.
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- Römischen Kupferprägung*. Von Heinrich Willers. Mit 33 Abbildungen im Text und 18 Lichtdrucktafeln. Leipsic: B. G. Teubner. 1909. 10" x 6¾". Pp. xvi + 228. M. 12; cloth, M. 15.
- Sage* (E. T.) *The Pseudo-Ciceronian Consolatio* (Doctor's Dissertation). Chicago: University Press. 1910. 9½" x 6½". Pp. viii + 64. 53 cents, post paid.
- Schickinger* (von H.) *Auswahl aus Plutarch, I. Teil, mit einer Tafel, 11 Abbildungen, und 16 Karten*. Leipsig: G. Freytag. 1910. 7½" x 5½". Pp. 280. Cloth, M. 2.50.
- Schmidt* (Ernst) *Kultübertragungen*. Pp. 124. M. 4.40.
- Seneca*. Select Letters, with Introductions and Explanatory Notes, by W. C. Summers. 'School Class Books.' London: Macmillan and Co. 1910. 7" x 4½". Pp. cxiv + 383. Cloth, 5s.
- Sieglin* (W.) *Quellen und Forschungen sur alten Geschichte und Geographie*. Heft 19. Berlin: Weidmann. 1910. 10" x 6½". Pp. 70. M. 2.40.
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- Stokes* (F. G.) *Epistolae Obscurorum Virorum: the Latin text with an English rendering, notes, and an historical introduction*. London: Chatto and Windus. 1909. Frontispiece. 10" x 7". Pp. lxxiv + 560. Cloth, 25s.
- Sturge Moore* (T.) *Art and Life*. With 8 illustrations. London: Methuen and Co. 7¾" x 5". Pp. xi + 314. Cloth, 5s. net.
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